Dance and Dancers

JULY 1955 1s 6d

Alexandra Danilova

in

Mademoiselle Fifi

Freed's

FAMOUS BALLET SHOES

are worn by THE WORLD'S FAMOUS BALLERINAS *including*
MARGOT FONTEYN

Violetta ELVIN
Svetlana BERIOSOVA
Elaine FIFIELD
Pamela MAY
Natalie KRASSOVSKA
Margrethe SCHANNE
Celia FRANCA
Nathalie PHILLIPART

Moira SHEARER
Colette MARCHAND
Anne HEATON
Leslie CARON
Patricia MILLER
Yvette CHAUVIRE
Kirsten SIMONE
Birthe SCHERF

SUPPLIERS OF HOSE *Write for price lists* TIGHTS AND ACCESSORIES

FREDK FREED LTD

PERIOD **Theatrical** & BALLET SHOEMAKERS

GRAMS: REDSHUES, LESQUARE, LONDON 94 ST. MARTIN'S LANE · LONDON, WC2 TEMPLE BAR 1810

Kathleen Crofton's

SCHOOL OF CLASSICAL BALLET

Pas de deux and character given by various leading guest teachers

Daily lessons for Professional Dancers, Students, Children

Studio
Leicester House
10-11 Great Newport St WC2

Letters
654 Chelsea Cloisters SW3
KNI 2417 before 9.30 am

BURNETS

Established 1832

for
THEATRICAL FABRICS
and
ACCESSORIES

Elastic Fish-Net TIGHTS
and OPERA HOSE
Cotton or Wool TIGHTS
LEOTARDS, GLOVES
BELTS etc.

STAGE CURTAINS
made to order
Curtain Tracks Supplied

Price list on application

B. BURNET & Co. Ltd.

22 GARRICK STREET LONDON W.C.2

Tel. Temple Bar 3972 & 4893

ROYAL FESTIVAL HALL

(General Manager—T. E. Bean)

Summer Season of Festival Ballet

Monday 11th July to Saturday, 10th September

Evenings 8 p.m. — Matinees 2.30 p.m.
(Matinees on August Bank Holiday, Wednesdays and Saturdays)

The London County Council by arrangement with

Julian Braunsweg
(for Cont. Opera and Ballet Ents. Ltd.)

presents

LONDON'S

FESTIVAL BALLET

Patron: H.H. Princess Marie Louise

General Director: **Julian Braunsweg**

Artistic Director: **Anton Dolin**

Natalie **KRASSOVSKA** — *Toni* **LANDER** — *Belinda* **WRIGHT** — *Anita* **LANDA**

Anton **DOLIN** — *John* **GILPIN**

Guest Artist (*July* 13/30):
Alexandra
DANILOVA

Nicholai **POLAJENKO** — *Kenneth* **MELVILLE** — *Michael* **MAULE**

LONDON PHILHARMONIC ORCHESTRA

Leader: Joseph Shadwick

Conductor: Geoffrey **CORBETT**

FULL BALLET COMPANY OF EIGHTY

Regisseur: Nicholas **BERIOSOFF**

Stage Director: Benn **TOFF**

Ballet Mistress: Eileen **BAKER**

*** PROGRAMMES July 11 — August 6**

July 11-16	**PETROUCHKA SWAN LAKE** (Act II) **HARLEQUINADE** (Pas de Deux) **NAPOLI**
July 18-23	**LES SYLPHIDES SCHEHERAZADE MLLE. FIFI** (Première) **SYMPHONY FOR FUN**
July 25-27	**THE NUTCRAKER** (full version) **THE PAS DE QUATRE LE BEAU DANUBE**
July 28-30	**THE NUTCRACKER** (full version) **VISION OF MARGUERITE PRINCE IGOR**
Aug. 1-3	**SWAN LAKE** (Act II) **ALICE IN WONDERLAND NAPOLI**
Aug. 4-6	**SWAN LAKE** (Act II) **ALICE IN WONDERLAND SYMPHONY FOR FUN**

**For details of programmes for remainder of season obtain special leaflet from Hall and usual Agents*

TICKETS: (Evenings) 15/- 12/6 10/- 7/6 5/-
(Matinees) 12/6 10/- 7/6 5/- 3/6

now available from Box Office (*WATerloo* 3191) *and Agents*

The best pages of
the immortal score of
TCHAIKOVSKY'S

SLEEPING BEAUTY

are recorded and
played beautifully by
Leopold Stokowski
and his Symphony Orchestra
on "His Master's Voice"
Record ALP 1002

"HIS MASTER'S VOICE"

Long Play

33⅓ R.P.M. RECORDS

"HIS MASTER'S VOICE"

THE GRAMOPHONE COMPANY LIMITED (RECORD DIVISION)
8-11 GREAT CASTLE STREET · LONDON · W.1

Anello & Davide

THE BALLERINA'S SHOEMAKER

NADIA NERINA

Maker of the finest ballet and theatrical shoes

Worn by the stars of the ballet world

Tights and Leotards
Ballet Dresses
Elastic Hose
Belts and Make-up

Send for price list and brochure

96 *Charing Cross Road, London, W.C.2. Temple Bar* 5019

First Covent Garden Performance by the Sadler's Wells International Ballet Company, 9th June, 1955

The New VERDI Ballet
THE LADY AND THE FOOL

Music selected and arranged by
CHARLES MACKERRAS

Suite for Piano 4/- **Suite for Orchestra 20/-**

Quotations from the press comments on the original production by the Sadler's Wells Theatre Ballet Company, on 31st March, 1954:

THE TIMES
"Mr. Mackerras's score is lively, melodious, rhythmical, and brilliant . . . with tunes that delight the senses without distracting them from the ballet."

THE DAILY EXPRESS
"It is the finest work to date by the 25-year-old South African choreographer John Cranko, who already has a dozen good ballets to his credit."

THE DAILY MAIL
"THE LADY AND THE FOOL" is another winner for John Cranko and Charles Mackerras, collaborators in "Pineapple Poll."

G. RICORDI & CO.,
271, Regent Street, London, W.1

Leap Through The Curtain

The story of
NORA KOVACH and
ISTVAN RABOVSKY

Told to
GEORGE MIKES

The dramatic story of the Hungarian ballet stars who escaped to freedom and the West; including fascinating glimpses of the world of the Russian ballet, where they trained under Ulanova herself.

Illustrated 12*s* 6*d*

WEIDENFELD & NICOLSON

Personality of the month

In Danses Concertantes. *Photo: Denis de Marney*

MARYON LANE

Reason: For having, as did Fonteyn with Ashton, found her choreographer in Kenneth Macmillan. And for her steady progress through the Sadler's Wells Theatre Ballet to ballerina status.

MARYON LANE was born in Melmoth, Zululand, in 1927. She started dancing in Johannesburg from the age of five and passed all the RAD examinations with honours. She came to England in 1946 and entered the Sadler's Wells School, joining the Theatre Ballet in the following year.

Her progress with this company was as slow as a tortoise and, as according to legend, she has now passed nearly all the hares. She first attracted attention as a classical dancer, where her beautiful figure and line shone in such roles as the *Swan Lake pas de trois* and the *Giselle* peasant *pas de deux*. Later she showed a marked aptitude for dramatic roles and scored a success as the Young Wife in *Sea Change*. Her classical technique is now more brilliant than ever and her Swanilda in *Coppelia* is among the best in the country.

At first choreographers showed surprisingly little interest in her. Her part in *Sea Change* was a hand-down from Sheilah O'Reilly, Pineapple Poll and the Bride in *Blood Wedding* she inherited from Elaine Fifield, while *Les Rendezvous* (another of her big successes) had previously been the property of many owners from Markova downwards. The first choreographer to show a real interest in her was Kenneth Macmillan, and she has been to him what Markova and Pearl Argyle were to the early Ashton. *Somnambulism, Laiderette, Danses Concertantes* and *House of Birds* were the triumphs of a group of dancers of whom Lane was always the *première danseuse*. If any further proof were necessary of Lane's importance as a British dancer, then surely *House of Birds* supplies all that is needed. In it she gives a performance of a young girl that is touching in its sincere love for her boy and changes to avian innocence when she is transformed into a bird. Throughout she dances with that lyricism and brilliance more usually associated with French dancers.

The Theatre Ballet is now, tragically, breaking up. Lane is joining the procession of dancers from Rosebery Avenue to Bow Street. She arrives at Covent Garden, unlike her promising predecessors, almost completely mature as an artist. In the ballets of Macmillan and Rodrigues (*Blood Wedding* and *Café des Sports*) she has shown herself to be one of the few really significant dancers in British ballet. How she will fare at Covent Garden remains to be seen. We await her future with great interest and a little apprehension.

July 1955 Vol. 6 No. 7

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editor: CLIVE A. BARNES
WORLD'S LARGEST NET SALE IN THE FIELD

No material in DANCE AND DANCERS may be quoted or reproduced in whole or in part without the express written permission of the publisher or the copyright holder. The editor accepts no responsibility for unsolicited manuscripts. Opinions expressed by contributors are not necessarily also the editor's.

ONLY IN THE PAST LIES THE FUTURE

IN the last act of Bournonville's most famous existing ballet, *Napoli*, as they still give it at the Royal Theatre in Copenhagen, there is a touching moment—touching, that is, if you happen to know the implications.

A large bridge stretches across the back of the stage and on it stand all the young children of the Royal Danish Ballet School. They are there to dress the stage and to applaud and to clap in time to the lively tarantella which the older dancers are performing in the courtyard beneath them. Children are of course, highly critical; and they probably use a lot of nasty Danish words when a senior dancer has not achieved the standard expected. But the thought must frequently pass through their young minds that one day they themselves will be taking over these important solo roles, that they may become the stars of tomorrow.

Those members of the audience in the know suddenly become conscious of the value of a great tradition, of the unbroken line—an old dancer retires and a younger dancer immediately takes over a jealously-guarded role. "The King is dead. Long live the King!"

This is further underlined by watching the annual examinations at the Royal Theatre. Groups of children from the age of eight upwards, in front of an imposing line of officials, show how much they have progressed in the past year. As a result, some students will be asked to leave, others will be moved a stage further on until at one of these occasions, some years later, they will be allowed to dance a solo. This is the final stage before the student becomes a dancer in the company.

Tradition is a precious thing

Of course this adherence to tradition has been going on in state theatres for years, but it is becoming rarer and rarer. In a world so often intent on destruction of the smaller things—that great big bomb is really rather beyond our grasp—the upholding of a tradition becomes very precious.

In most parts of the world there is no ballet tradition, either because the countries are too new to the art or because there are people in charge of its destiny who believe that a clinging to old rules and regulations is merely stultifying to young dancers. But in truth many of ballet's ills can be attributed to this rejection of what has gone before. There is such an incessant chopping and changing of the interpreters of various roles that few dancers can take pride in having worked up for something that will become a part of them. When anybody is allowed to take over roles such as Giselle, Aurora or Odette-Odile without proper preparation, how can ballet expect to command the respect that is its due?

Much of the blame for this rests on the fact that so much ballet is in the hands of commercial managements. There is nothing wrong with ballet being commercial—it provokes healthy competition and work for dancers—provided that each country has at least one company with its foundation rooted in the bedrock of tradition, a company to which all dancers can look up, can respect, and try to emulate.

When the commercial companies are finally swept away only the companies that adhere to tradition will remain. Then that slow, possibly boring, process through a school step by step, that gradual aquisition of and reverence for important roles—these will keep the art of ballet alive.

DANCE AND DANCERS is published by HANSOM BOOKS monthly on the 20th of the preceding month and obtainable from all newsagents, bookstalls and music shops by giving a firm order or by postal subscription: Post free terms: One year 20/-. Half year 10/-. (Foreign: pay in sterling or by International Money Order or through agents listed at foot of page 22.) Single copies 1/8 post free. Subscribers' copies are posted to arrive in Great Britain on the day of publication; they are posted in plain, strong envelopes, flat and with strengthening card to prevent bending. Copies lost or accidentally damaged in the post are gladly replaced free. A loose leaf binder to hold 24 copies, value 9/6 is presented with every three year subscription (60/-). Binders for purchase are 10/6, by post. *Please write clearly. State first number required. Back numbers from October 1951 available (except Dec. '51, Mar. '52 and April '53).*
21 LOWER BELGRAVE STREET, BUCKINGHAM PALACE ROAD, LONDON, S.W.1 Telephone: SLOane 0394-5-6 Display advert. rates on request. Classified ads. page 23. HANSOM BOOKS also publish every month MUSIC AND MUSICIANS, PLAYS AND PLAYERS, and FILMS AND FILMING.

LEFF & JASON LTD.

(EST. 1921)

SPECIAL DISCOUNTS ARE AVAILABLE

SPECIAL DRESS NET 54 ins. wide **2/9** per yard

SUPERFINE RAYON NET

Available in an extensive range of charming colours dyed especially to match our tarlatans, taffetas and satins. 54 ins. wide ... ... **3/6** per yard

SPECIAL BALLET NET. All colours. 54 ins. wide ... 4/– per yd.
NYLON NET. 54 ins. wide ... ... 7/6 per yd.
SELF SPOT NET. All colours. 54 ins. wide ... ... 3/11 per yd.
GLITTER NET. Available in 36 ins. width ... ... 9/11 per yd.
FLOCK SPOT FANCY NET. 36 ins. wide ... ... 6/11 per yd.
TARLATANS. WHITE ONLY. 36 ins. wide ... 1/3 per yd.
WHITE ONLY. 48 ins. wide ... 2/– per yd.
TARLATANS. Full range of colours, and white 38 ins. width ... ... per yard **1/10**
DRESS TAFFETAS in large range of colours 36 ins. wide **2/6 & 3/6** per yard
SHOT TAFFETA. Many colours. 36 ins. wide ... ... 3/11 per yd.
SATINS. An extensive range of colours. 36 ins. wide ... 3/11 per yd.
LACE. All colours from 34/36 ins. wide ... 9/11 & 12/6 per yd.
SLIPPER SATIN. Excellent quality. All colours. 36 ins. wide ... ... 8/11 per yd.
LAME BROCADE. Latest French design. 36 ins. wide 25/– per yd.
TINSEL GAUZE. 24 ins. wide. Many colours ... ... 5/11 per yd.
PENNY SPOT. White spun with red, green, gold, blue brown, navy, and black spot. 36 ins. wide 4/6 per yd.
1 in. REGENCY STRIPE. Multi-coloured stripe. Latest colours. 36 ins. wide ... 4/11 per yd.
FELT. All colours. 72 ins. wide ... ... 19/11 per yd.
EVERSTIFF (Trade Mark). White only. **FOR UNDERSKIRTS.** 36 ins. wide 2/11 per yd.

" TYROL " (Trade Mark). National skirting, special woven border. Pattern: Red, beige or royal background. 46 ins. wide 8/11 per yd. Sorry unable to send patterns.

CRIN. WIRE. 3/16 covered 1/– per yd. 3/8 covered 2/– per yd. 5/8 covered 2/6 per yd.
WHALEBONE. 8 ins. or 10 ins. 3/– doz. strips. 12 ins. or 14 ins. 4/– doz. strips. 16 ins. or 18 ins. 5/– doz. strips.
FEATHER BONE BLACK or WHITE. 3/– per yd.
PETERSHAM. 1½ ins. wide 1/– per yd. **BLACK or WHITE.**
HORSEHAIR. 1½ ins. wide 1/6 per yd. 3 ins. 2/3 per yd.
ZIP FASTENERS. 8 ins. 2/–; 10 ins. 2/3; 12 ins. 2/7; 14 ins. 2/10.

MIRROR SEQUIN — ALL COLOURS — NEW PRICES
In packets of approx. 500 pieces of any one colour. Sizes ¼ in. 1/6 per pkt., 5/8 in. 8/– per pkt. **CUP SEQUINS,** ½ in. 2/3 per pkt. **SEQUIN MOTIFS** from 2/–. Send for details. **NEW SEQUIN PATTERNS.** Star shape 2/6 for 50; Leaf shape 3/6 for 100. Both patterns approx. 1 in. **GLITTER DUST.** All colours, with instructions for use, 2/6 per 1 oz. pkt.
Please enclose 3d. postage for trimmings.
" SEQUASTICK " (Trade Mark) for Sticking Sequins. Glitter Dust, etc., 6d. per tube.
RHINESTONES now in stock. Send for printed illustration.
STICK ON RHINESTONE. All Jewel colours S/S 20 3/6 per gross.

London's Largest Stage and Dancing Suppliers

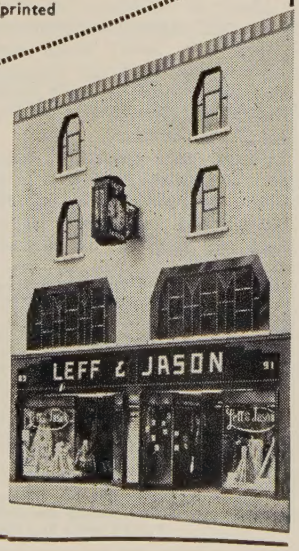
WRITE FOR OUR LATEST PRICE LIST AND SHOPPING GUIDE

Special discount to the profession

A reasonable request for patterns (giving precise details) will be attended to on receipt of a 2½d. stamp. Where possible a professional card or bill-head should be included. POSTAGE.—All orders under £2 should include 1/– for postage, packing, insurance, etc., except where sequins, rhinestones or trimmings only are ordered in which case 3d. only will cover postage.

ORDERS OVER £2 POST FREE

LEFF & JASON LTD.
89 & 91 MIDDLESEX ST.,
Bishopsgate, London, E.1
Tel: BIShopsgate 4011 & 7496.
Trains and buses to Liveroool Street



INTERNATIONAL SCHOOL OF BALLET

Provides comprehensive professional training in Classical Ballet, Modern Dance and R.A.D. Syllabus for:

FULL TIME STUDENTS
Applications now please for vacancies in the *Winter Term August 29th—December 17th and the Spring Term January 2nd—March 24th.*

PART TIME STUDENTS
Who may enrol at any time for short intensive pre-examination and other courses.

CHILDREN
Classical Ballet only—Mondays, Wednesdays and Thursdays at 5.30 and Saturdays at 11.30.

ADULT BEGINNERS
Tuesdays at 6.0 and Fridays at 6.30 p.m.

For further details please write or telephone:

The Secretary
International School of Ballet
17, Queensbury Mews West, London, S.W.7
KENsington 0624

	Children	Adults
Tights cotton	12/11	13/11
Leotards	15/-	17/-
Hugmetights	15/-	17/-

all colours

Practice Tunics with knickers 19/11 all colours.

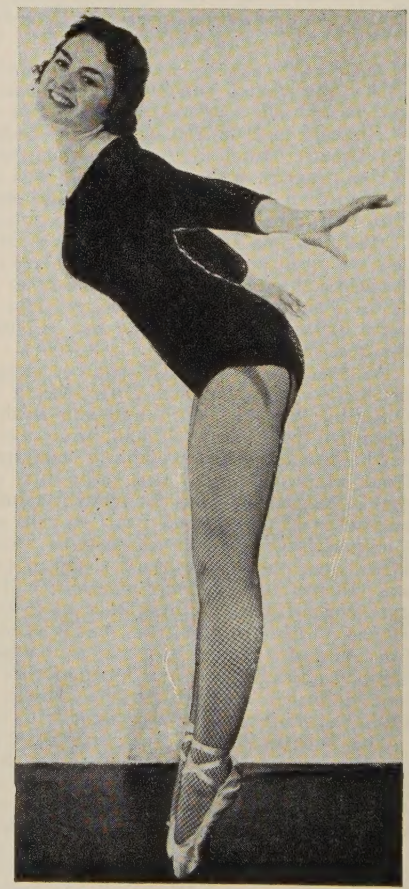
HARLEQUIN TIGHTS
25/-

"SATINETTS"
(Elastic Satin Practice Briefs) Small, Medium, Large. In Black, Royal Blue and Emerald Green. **32/6** Pair.

Send for price list and measurement forms from makers

THEATRICAL HOSIERY CO.

Post orders only:
53 Arlingford Rd.,
S.W.2
TULSE HILL 0381



Elastic fishnet tights 55/-pr. **Opera Hose** 35/- pr

COMIC OPERA BLUEBEARD. Dolin returns to the role he created for Ballet Theatre in 1941. Bluebeard, *to Offenbach's music, was the last ballet Michel Fokine created before he died. Photo: Maurice Seymour*

BRITISH AND DANISH STARS. Alicia Markova and Erik Bruhn in the pas de deux *from Fokine's* Les Sylphides *during Ballet Theatre's* 15*th Anniversary Season. They later danced together in* Giselle *with enormous success. Photo: Fred Fehl*

Ballet Theatre at the crossroads

In its 15th Anniversary Season at the Metropolitan Opera House, America's first major ballet company relived its past but did not show signs of having any definite future policy.

by ARTHUR TODD

BALLET THEATRE's three-week April season at the Metropolitan Opera House, marking its 15th Anniversary Season, was an event that all of us who have loved this company in the past hoped would find the group again in its ascendency.

Writing beforehand in *The Saturday Review of Literature*, Irving Kolodin stated, "The present anniversary season provides Ballet Theatre with an opportunity to relive its past. . . . It also provides a point of vantage from which it can look ahead into a future which can be even more fruitful."

Certainly all of us who were on hand for Ballet Theatre's first night at the Center Theatre on January 11th, 1940, looked forward with equal anticipation to this current season. However, what we were offered received a decidedly mixed critical press and public reception.

Ballets and stars galore

As reported previously, the 30 ballets produced during this engagement featured the stars and soloists of the company headed by Alicia Alonso, Igor Youskevitch, Nora Kaye and John Kriza with Ruth Ann Koesun, Eric Braun, Lupe Serrano, Erik Bruhn, Sonia Arova, Scott Douglas, Barbara Lloyd, Job Sanders, Catherine Horn, Fernand Nault, Christine Mayer, Enrique Martinez and Maria Angelica.

In addition, returning as guest artists and dancing in their familiar roles were Alicia Markova, Hugh Laing, Nana Gollner, Anton Dolin, Mary Ellen Moylan, Tatiana Riabouchinska, Muriel Bentley, Mary Burr, Viola Essen, Maria Karnilova, Paula Lloyd, Annabelle Lyon, Sono Osato, Nina Stroganova, Jenny Workman, Edward Caton, Roy Fitzell, Yurek Lazowsky, James Mitchell, David Nillo, Nicolas Orloff, Donald Saddler and Simon Semenoff. Agnes de Mille, David Lichine and Antony Tudor returned to appear in some of their own works.

Best things first

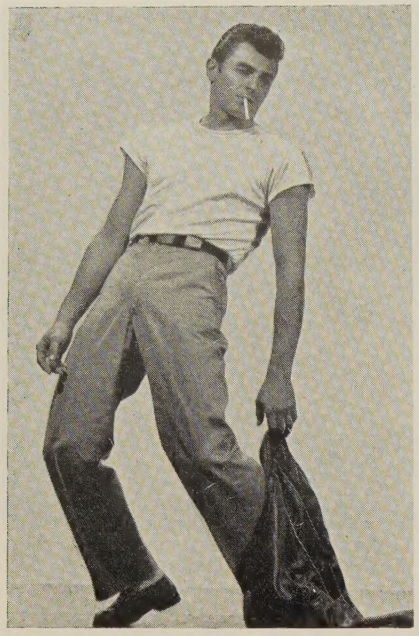
Dealing with the happier aspects of the season first, it must be stated that Alicia Markova had a triumphant success in all of her roles; Nora Kaye was superlative in all of her former dramatic roles; the return of the Tudor repertoire provided one of the richest blessings of the season; and, finally, Erik Bruhn established beyond a shadow of a doubt that he is the coming great male dancer of the western world.

Although it was quite evident that there had been an almost complete lack of rehearsal time given to the season's first *Giselle* with Alicia Markova and Igor Youskevitch, Markova won a personal ovation. John Martin, in *The New York Times*, wrote of her second performance of this role at the closing Sunday matinee, with Erik Bruhn as Albrecht that "It may well be a date to write down in the history books." As

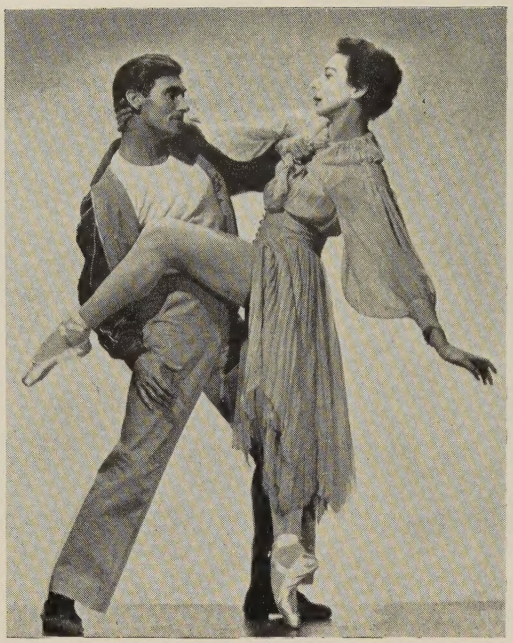
AT THE TOP OF THEIR FORM is how Todd describes the dancing of Alicia Alonso and Igor Youskevitch during Ballet Theatre's anniversary season.

They are together in two classical pas de deux: *Left, in the* Black Swan Pas de Deux *from* Swan Lake. *Right, in the* Nutcracker Pas de Deux.

Since the New York season, Igor Youskevitch has left Ballet Theatre together with Alicia Alonso. They have joined Ballet Russe de Monte Carlo for their 1955-56 *season. Alonso is also scheduled to dance in London with Festival Ballet. Photos: Fred Fehl*



STREETCAR AS BALLET. John Kriza as Stanley in Valerie Bettis' version of Tennessee Williams' A Streetcar Named Desire. *Kriza plays the role of the brother-in-law who drives Blanche Du Bois to an asylum.*



POKER GAME FLIRTATION. Nora Kaye, as Blanche Du Bois, flirts with Mitch (Igor Youskevitch) during one of Stanley's poker games. Stanley becomes furious and Blanche loses Mitch when Stanley reveals her lurid past. Photos: Maurice Seymour

Martin added in his review, Erik Bruhn played this role on only two rehearsals, both without orchestra. Despite this major obstacle, Markova and Bruhn acquitted themselves superbly. Her mad scene had a great and dramatic depth and her second-act performance was one of the most beautiful in recent memory. Especially in the second act, Bruhn danced magnificently and was an admirable partner as well, contributing a virile, elegant and gracious support in both technique and mood.

Dress rehearsal Romeo

Markova's first performance in *Romeo and Juliet*, which I could not see, was termed by one major critic as a public dress rehearsal for the cast. However, by the time of the all-Tudor evening, Markova and Hugh Laing outdid themselves and the entire performance had the pulse and excitement of a new miracle. Had the rest of the season been on a somewhat similar level, the over-all effect would have been quite another matter.

Markova also distinguished the opening night with her elegance in *Les Sylphides*.

After stating that Markova easily danced off with the guest star laurels, it must be added that Nora Kaye had an equally great success in all of her own customary roles. Press seats for overseas correspondents were not made available for her performances in the one-act *Swan Lake* and for her *Black Swan pas de deux* but the New York critics were unanimous in hailing her in these works. Despite an almost completely unrewarding role in David Lichine's *The Sphinx* (*Recontre*, as presented by the Ballet des Champs-Elysées in 1949), and another, as Blanche in *A Streetcar Named Desire*, that offered little more, Kaye, being a great dramatic dancer, made the most she possibly could of both roles and that was considerable.

Cause for gratitude

Although it was not made possible for this reviewer to see her in Tudor's *Jardin aux Lilas* both she and Hugh Laing made an occasion of this notable revival, according to all reports. Again, in Tudor's *Pillar of Fire*, Kaye gave a transcendent performance in what is perhaps her greatest role. If for nothing else, one must be grateful for this season that saw the revival of these Tudor masterworks and found Nora Kaye once more in the roles that have brought her to international fame.

Another cause for rejoicing has been the rapid emergence of Erik Bruhn since his last appearance in New York. Here, quite certainly, is one of the most gifted male classical dancers of our era, and, because of this, every performance of his was watched with increased interest throughout the season.

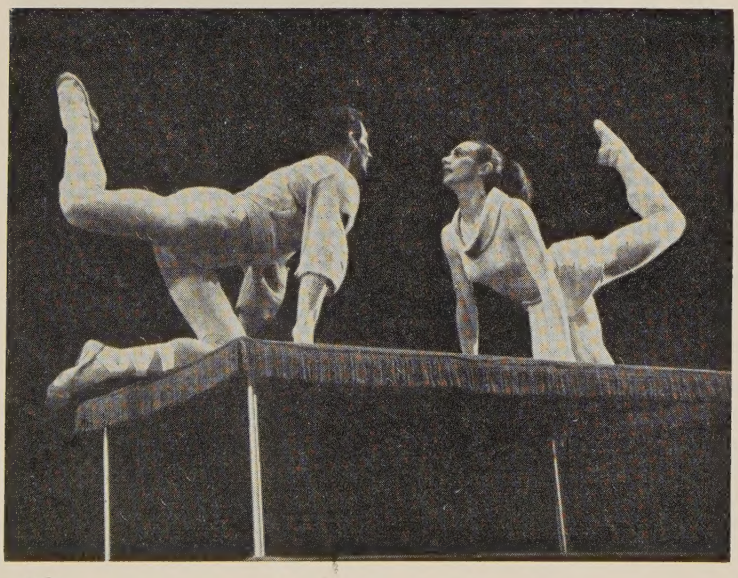
Both Alicia Alonso and Igor Youskevitch were in top form throughout. However, seeing only their *Black Swan* and *Nutcracker pas de deux*, it is impossible to assess their current performances in *Giselle*, *Theme and Variations*, *Swan Lake*, or *Romeo and Juliet*. Neither is it possible to report on such revivals as *Aleko*, *Mlle. Angot*, *Helen of Troy* or *Bluebeard* (in which Dolin returned to the title role).

Despite these positive aspects of Ballet Theatre's season, there is much to complain about in other ways and one wonders just which way the company is headed artistically.

Rushed revivals

Certainly *The Sphinx*, the only new work of the season, was not worth the time or expense that was put into it. On the other hand, such great works as Tudor's were revived with, quite apparently, the very minimum of rehearsal time. It seems that it would have been wiser to concentrate on some of the permanent treasures in the repertory around which to build a season.

Musically, the season's standard has been from mediocre to downright bad and certainly many of the decors and some of the costumes have seen better days. Granted, of course, that this engagement netted some 300,000 dollars at the box office. Yet there is no worthy new work nor any definite promise of a lasting life for works such as Tudor's. Without Hugh Laing in the company on a permanent basis one wonders how his roles can be filled. One also can be puzzled as to why the company persists in repeatedly presenting such unrewarding productions of *Petrouchka*, *Aleko*, and *Mlle. Angot*.



FATAL MEETING. Oedipus (Youskevitch) encounters the Sphinx (Nora Kaye) before the gate of Thebes and is later the cause of her death. David Lichine revived his La Rencontre *(originally created for Les Ballets des Champs-Elysées) for Ballet Theatre with the title of* The Sphinx. *The Bérard decor and Sauguet music were again used.*

Right. The Sphinx (Nora Kaye) comes down from her platform to ask Oedipus one of her riddles. Photos: Fred Fehl

The varying moods of Tudor

by DIANA MENUHIN

Diana Menuhin, now the wife of world-famous violinist, Yehudi Menuhin, who as the dancer, Diana Gould, created roles in several of Antony Tudor's original works for the Ballet Club, went to the special Tudor evening given during Ballet Theatre's recent 15th Anniversary Season at the Metropolitan Opera House in New York.

IT was with great anticipation that I went to the Tudor evening during Ballet Theatre's 15th Anniversary Season at the Metropolitan Opera House, for Tudor (with whom I had worked in the creation of the title role of *Lysistrata,* his first full-length ballet, at the Ballet Club in the early thirties, as well as in other roles) is a choreographer of intelligence and integrity. He is possessed of an original mind incapable of plagiarism—even in those far-off days his work was sometimes slow, often awkward, but never borrowed—and the extremely high and well-deserved reputation he has since earned in the States is the natural outcome and development of that early promise.

ROMEO AND JULIET. *Created by Antony Tudor in 1943. Music by Frederick Delius. Designs by Eugene Berman.*

The first ballet, *Romeo and Juliet,* with music by Delius and decor by Berman, is an impressive *pièce montée,* which, if one has the digestion necessary to enjoy such rich fare, certainly fulfils its purpose in satisfying the romantic appetite and delighting the eye.

Putting considerations of Shakespeare's great play aside for the moment, I personally find this kind of period narrative operatic in effect rather than balletic. And with the average dancer's already-too-slight capacity to convey feeling through dramatic expression imprisoned and upholstered by the velvets and hefty damasks of the Renaissance, one is left with the uncomfortable feeling that their voices have descended into their Cavezio boots and there got lost.

The ballet is beautifully mounted with a Cinquecento decor in front of which the familiar rich plot is handled with undeniable skill and ingenuity, and in terms of quite lovely movement which is never banal, at moments inspired, and always coherent and inventive.

No climaxes without poetry

But the work suffers, as suffer it must, from the very lack of those wonderful climaxes which in the spoken play catch at the heart and stagger one with the intensity of their emotion. Where, for instance, is that moment in Friar Lawrence's cell when the distracted, lovelorn Romeo cries out to the cool-hearted priest: "How canst thou speak of that thou dost not feel?" or the innocent passion of the Balcony Scene with its tempestuous words and its longing silences? Or again, Romeo's despairing, savage cry when he hears of Juliet's supposed death: "Then I defy you stars!"

Even Tudor, for all his poetic understanding and the touches of lyricism he brings into the dancing of his Romeo and his Juliet, cannot translate this beauty of word and emotion into movement, nor raise his principal characters above the throng of subsidiary ones, to show them like lovely creatures held for a moment on the crest of the wave of passion and cruel event, isolated and supremely moving in their helplessness. And thus the power of the play is lost in the restrictions of the medium.

OPPOSING HOUSES MEET. At the Capulets Ball, Romeo (Hugh Laing) and Juliet (Alicia Markova), son and daughter of opposing houses, find themselves face to face. These two dancers, who were the original lovers in Tudor's Romeo and Juliet *for Ballet Theatre in* 1943, *returned to their old roles for the* 15*th Anniversary Season at the Metropolitan Opera House, New York.* *Photo: Fred Fehl*

What is left? A panorama of undeniable beauty; a mass of *dramatis personae* who do not bump into each other too often; a Mercutio whose capers cannot atone for the loss of the Queen Mab speech; and a convincing pair of star-crossed lovers. Hugh Laing was appropriately romantic and ardent as Romeo; and Alicia Markova's Juliet had such an effortless gossamer quality that it was as though she were thistledown and propelled not by any apparent energy of her own but rather by the violence of those around her.

Even all that loveliness was to a certain extent muffled by the heavy trappings of some of the costumes, and by the end of the ballet one felt a little exhausted—the eye feasted, the senses surfeited, while the heart and the spirit had benefitted least of all.

I would say that Tudor, while making a masterly digest of a complicated subject, had only failed insofar as Shakespeare's words make too odious a comparison with the gyrations of the human body, their enchanting echoes forever lurking to haunt the memory.

PILLAR OF FIRE. *Created by Antony Tudor in 1942. Music by Arnold Schoenberg. Designs by Jo Mielziner.*

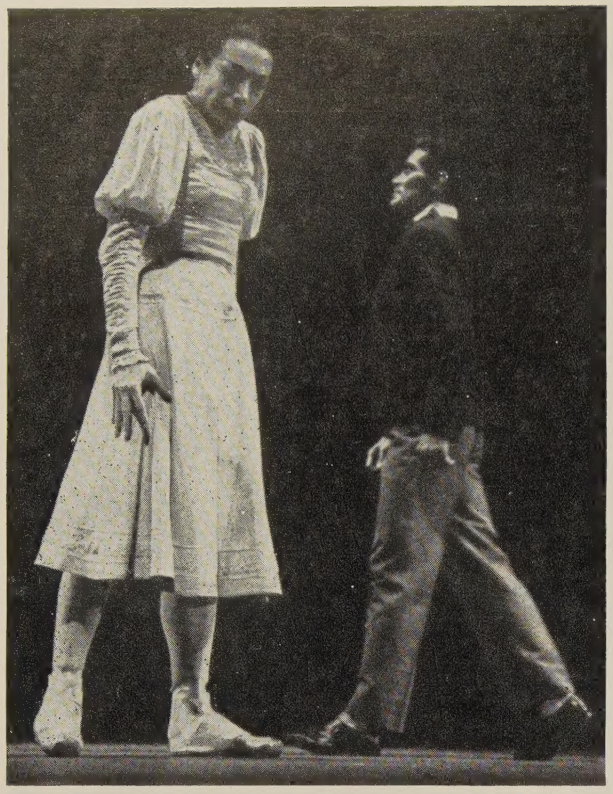
The second work on the programme, *Pillar of Fire,* is in an entirely different category and shows Tudor's work at its most sensitive and intelligent best. Set to Schoeberg's *Verklärte Nacht,* the ballet concerns the psychological dilemma of a young woman (Nora Kaye) who, in despair at the imagined philandering of her lover (Antony Tudor) and afraid of sharing the fate of her spinster sister (Lucia Chase), allows herself to be seduced by one of those professionally trained young gentlemen (Hugh Laing) who abandons her to the anguish of self-disgust and disillusionment through which she is able to return to her original lover, a sadder and no doubt a wiser girl.

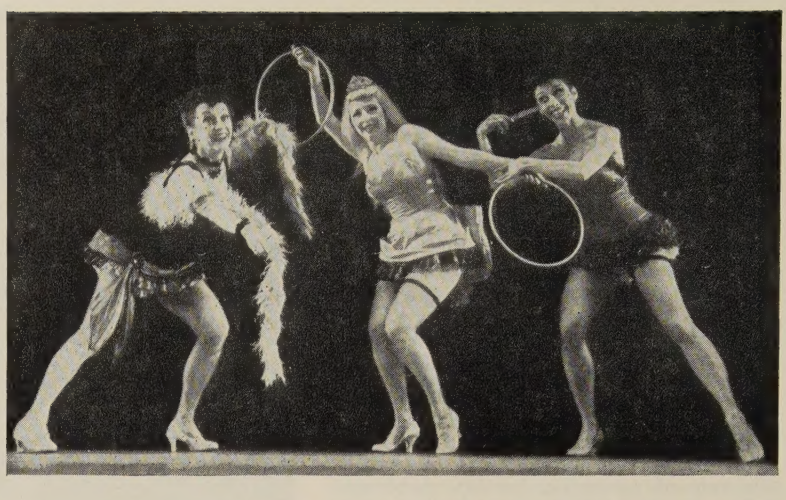
Here Tudor, in fluent and beautifully economic movement, uses his dances—there are subsidiary characters who weave in and out of the plot, enriching it without essentially disturbing the fabric—in a ceaselessly flowing line, following the music as he always does with real understanding and a respect rarely encountered in the average choreographer.

Literature of the dance

If you prefer ballets as they were 50 years ago and for some time after, as merely vehicles for the glory and skill of great performers, then this is not your meat. *Pillar of Fire* falls into that more modern category which, for want of a better term, might be called literature of the dance, in which the synthesis of plot, dancing music and decor is more important than any single component part. Here there is a moral hypothesis, a psychological intent, which must in no way be allowed to be submerged under the pyrotechnics of an "assoluta" whose double fouettés, while stopping the show, might be equally effective in arresting the message.

Nora Kaye, a strong, dramatic and precise dancer, is convincing as the woman seduced. She holds the stage not only with her sincerity, but with that animal control of muscular movement, the athletic grace indigenous to the American ballerina, as against the more lyrical and transmuted





FROWSY NIGHT CLUB PERFORMERS. The seamy side of night-life is shown in Tudor's Judgement of Paris. *The three entertainers (Lucia Chase, Agnes de Mille and Viola Essen), the original cast, go through their paces for the doubtful edification of the customers. Originally produced by Ballet Theatre in* 1942.

ABANDONED TO HER DISILLUSIONMENT (left). Hagar (Nora Kaye) is deserted by The Young Man from the House Opposite (Hugh Laing) with whom she is infatuated in Tudor's Pillar of Fire. *Created by Ballet Theatre in* 1942, *this ballet is generally considered to be Tudor's most important work since he left England to work in America. Hagar was Nora Kaye's first great dramatic role.* *Photos: Fred Fehl*

grace of her Russian-trained European counterpart.

Kaye is the aeroplane, powerful and disciplined; Markova the glider, motorless, held aloft by God knows what instinct and supernatural force.

JUDGEMENT OF PARIS. *Re-created by Tudor for Ballet Theatre in 1940. Music by Kurt Weill. Designs by Lucinda Ballard.*

The last two Tudor ballets were comedies. The first, *Judgement of Paris* with music from Kurt Weill's *Die Dreigroschenoper,* is a burlesque of the Edwardian night-life kind, featuring three frowsy, well-fingered-over harlots drearily going through their paces for the favours of a patron. The second, *Gala Performance,* which Tudor had already done for the Arts Theatre at the beginning of the war to Prokofiev's *Classical Symphony,* is the rather protracted spectacle of three ballerinas, Italian, Russian and French, in flagrant competition for the centre stage. A ballet joke should never last longer that 10 minutes and then, if possible, should be perpetrated in a smallish theatre, so that the witticisms can be kept pointed, underplayed and dry, and not have to be thrown across an enormous gulf at 3,000 people, so that already half-way through, the house is full of battered butterflies broken on the wheel of enlargement. It can be most embarrassing, rather like bellowing a joke down an ear-trumpet and about as rewarding.

Gems of sour comment

Judgement of Paris, danced by the original American cast (Agnes de Mille, Lucia Chase, Viola Essen, with Antony Tudor as the patron) still retains some gems of sour comment: in particular, Agnes de Mille's sore-footed strut, as though her entire day had been spent treading a fairly unsuccessful beat; and Lucia Chase's elderly eagerness to please that held a frantic undertone both touching and disturbing. Yet the ballet is overlong and had to be too broadened to hold together as an artistic whole.

GALA PERFORMANCE. *Re-created by Tudor for Ballet Theatre in 1941. Music by Serge Prokofiev (Classical Symphony). Designs by Nicolas de Molas.*

Judgement of Paris fared better than *Gala Performance* in which all the clichés of ballet comedy were employed by principals and *corps de ballet* alike and wherein the three ballerinas (Nora Kaye, Paula Lloyd and Sonia Arova) had to repeat the same stock jokes on haughtiness, coyness, temperament, which if not tempered with a special genius of interpretation, become stale metaphors too meaningless to entertain.

Sonia Arova, with her great, slow, Preobrajenska-trained movements, easily came off the best, simply by looking and dancing better than the others and by not trying to be funny except where Tudor had furnished her with absurd poses which she executed with dead-pan perfection—confirming, incidentally, the theory that one cannot burlesque anything until one has complete mastery of it. Recall, for instance, Grock's beautiful phrases on the violin before he fell through the chair and went off-key, or Chaplin's roller-skating buffoonery which only an expert skater could accomplish.

Perhaps the unfortunate juxtaposition of two comic ballets tended to blunt the edges of both. But I still feel that ballet wit has to be handled with the skill and split-second timing of an inspired raconteur who knows just when and how to throw away a line, and above all, knows when to stop. Even the greatest comedian knows that it is impossible to be funny all the time and would not dare to tax his audience's patience by attempting to maintain a consistent degree of humorous intensity.

The jester's insecure mantle

Also, underneath all real comedy should lie an undertone of tragedy. The performer, especially the mime, who wants his audience to laugh at him, must never laugh at his own jokes, but should rather be the transparent vessel that carries the joke and should be prepared to be spat at, stoned and scorned, if need be. He should realise that he inherits part of the insecure mantle of the court jester, something of the tragi-comic aspect of the Commedia dell'Arte clown and all of that divine quality and application that underlay the Chaplin of the silent films.

Tudor received a great and warm ovation, which he accepted with the modesty that was always his. It is this quality of integrity, of utter lack of vulgarity and contrivance which belongs to the man himself that makes his work so sympathetic.

I could have wished that, if it were intended to be a representative Tudor evening, instead of one or the other of the comic ballets, his little masterpiece *Jardin aux Lilas* had been given, for here lies the essence of his gift, his unerring musicality and his true poetic instinct.

The Railway

STRIKE

This month's DANCE AND DANCERS was prepared during the Rail Strike and has been reduced by a few pages to ease the problems of bulk distribution by road. The publishers regret this necessary step and will restore DANCE AND DANCERS to its usual number of pages when the railways are again available for transport of the magazine. We apologise to a number of advertisers whose announcements have had to be held over until next month.

LOOK FOR

A Festival Ballet cover on the August number of *Dance and Dancers* **on sale July 20. Also in this issue will be pictures aud opinions of the revised version of Cranko's** *The Lady and the Fool* **for Covent Garden. 150 Years of Bournonville by Svend Kraagh-Jacobsen. The Royal Danish Ballet Festival of 1955 by Peter Williams. American Dance Season (Martha Graham etc.) by Arthur Todd. Pictures and opinions of the Ballet Rambert season at Sadler's Wells Theatre. Steps of the Dance (held over from this month).** *In Search of Diaghilev* **by Richard Buckle (see page 19).**

ROMEO AND JULIET

Ballet in three acts based on Shakespeare's play. First given by the Royal Danish Ballet at the Royal Theatre, Copenhagen, on May 19, 1955.

Music by Serge Prokofiev; Choreography by Frederick Ashton; Decor and Costumes by Peter Rice.

Cast:

Romeo — — — — — — — — HENNING KRONSTAM
Juliet — — — — — — — — — MONA VANGSAA
Mercutio — — FRANK SHAUFUSS (STANLEY WILLIAMS)
Tybalt NEILS BJORN LARSEN (FREDBJORN BJORNSSON)
Benvolio — — — — FLEMMING FLINDT (OLE FATUM)
Paris — — — — — — — — — KJELD NOACK
Juliet's Nurse BRITTA CORNELIUS-KNUDSEN (INGA GOTA)
Her Page, Peter — — — — — — — BJORN MADSEN
Friar Laurence — — — — — — — — — JAN HOLM
Lady Capulet — — — — LILLIAN JENSEN (TOVE LIELS)
Lord Capulet — SVEND ERIK JENSEN (OLE PALE HANSEN)
Prince of Verona — — POUL VESSEL (ARNE MELCHERT)
Rosaline — — — — — KIRSTEN RALOV (INGE SAND)

The names in brackets are of the alternative cast which appeared for the first time on May 22, 1955.

Reviewed by Peter Williams. **Photographed by H. J. Mydtskov**

"SO SMILE THE HEAVENS UPON THIS HOLY ACT": Friar Laurence (Jan Holm) secretly marries Romeo (Henning Kronstam) to Juliet (Mona Vangsaa).

SYNOPSIS OF SCENES

ACT I.

Scene I. *A Street in Verona.* The opposing houses of Montague and Capulet brawl in the streets. The Prince of Verona restores peace.

Scene II. *A room in the Capulets' House.* Lord and Lady Capulet come to Juliet and her Nurse to explain that now Juliet is no longer a child it is time for her to get married.

Scene III. *The Capulets' Ball.* Romeo, Mercutio and Benvolio enter the ballrom disguised. Romeo, the son of a Montague, falls in love with Juliet. Tybalt, Lord Capulet's nephew, sees them together and raises the alarm. Romeo and his friends leave in haste.

Scene IV. *A balcony overlooking the Capulet's garden.* In the dead of night Romeo returns to Juliet and they declare their love.

ACT II.

Scene I. *A street in Verona.* Juliet's nurse accompanied by her page, goes to seek Romeo bearing a letter from Juliet arranging where they shall get married.

Scene II. *Friar Laurence's cell.* Romeo and Juliet are secretly married.

Scene III. *A Street in Verona.* Tybalt picks a quarrel with Mercutio. They fight and Mercutio is slain. Romeo avenging the death of his friend, kills Tybalt. The Prince of Verona banishes Romeo to Mantua.

ACT III.

Scene I. *Juliet's Chamber.* The lovers meet before Romeo leaves for exile. After his departure, the Capulets arrive to persuade Juliet to marry Paris, kinsman to the Prince of Verona. She refuses and the Capulets retire in anger.

Scene II. *Friar Laurence's Cell.* Juliet, distraught, goes to the Friar for help. He gives her a sleeping-draught that will give her the semblance of death. In this way she will avoid marriage with Paris and on her awakening in the tomb, Romeo will come to her and together they can flee the country.

Scene III. *Juliet's Chamber.* Convinced that the Friar's plan will work, Juliet pleases her parents by agreeing to marry Paris. On their departure she takes the sleeping-draught. When the family arrive to prepare her for her wedding they find her as if dead.

EPILOGUE

The Capulet's Vault. The plan having miscarried, Romeo arrives at the tomb to bid farewell to Juliet whom he believes to be dead. He takes poison and dies at her feet. Juliet, awakening from her sleep, beholds Romeo's corpse and stabs herself with his dagger. The lovers are united in death.

PROKOFIEV's score is possibly the greatest three-act ballet score since Tchaikovsky's *The Sleeping Beauty*. Until comparatively recently all Western Europe knew of it was the three orchestral suites arranged by the composer. Some idea of its continuity was gained from a few short excerpts in Russian films but it was not until the Zagreb State Ballet allowed us to hear the score in its entirety that it became clear how deeply Prokofiev had understood and felt the poetic narrative of Shakespeare's play. With his use of leit-motifs throughout he has translated the poetry into music almost speech for speech. It is essential to realise this before any consideration of the ballet can be embarked upon.

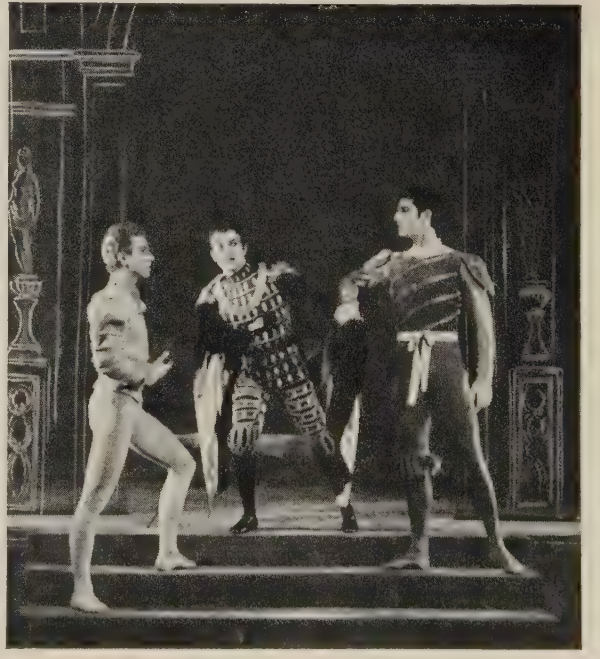
There are always bound to be weaknesses in any visual realisation of a work that originally relied entirely on the medium of the spoken word to secure its emotional impact; but Ashton's faults have been minor ones. It seemed as though composer and choreographer combined to give a new dimension to Shakespeare, a dimension of which the poet himself would not, I think, have disapproved.

CHOREOGRAPHY AND PRODUCTION

ASHTON introduces his characters slowly—Romeo, romantically wandering the streets of Verona; Tybalt, proud and mentally twisted, searching for a quarrel. The restlessness of the Verona streets with their constant skirmishes between the opposing houses could have been conveyed in rather stronger terms. A dance for four young boys leading into an encounter between Tybalt and Benvolio does not give a graphic enough picture of the unhappy situation.

The introduction of Juliet was touching. She is shown innocently playing, guarded by her doting nurse. This mood of innocence is destroyed by the entry of the Capulets to tell Juliet that as she is no longer a child it is time for marriage. The unawakened child is distressed and worried at what she has heard, she tries to continue her aimless game but it is no good, her little world has been shattered and she jumps on to her nurse's knee for comfort. The *soli* for Juliet are simple and without strain; there is no use of a high *arabesque* or any suggestion of grand manner. The jump on to the nurse's knee is one of those master strokes which make for good theatre.

In contrast to these nursery affairs, the Capulet's Ball is a rigid and formal occasion. The guests seem as though they are performing an eternal round of etiquette. Round and round they go, their torsos unyielding and no gesture hurried. The arrival of Juliet and her companions into this formality, like children sent down from the nursery for an hour to be shown off to their parents' friends, helps even more to establish her innocence.



"TWO HOUSEHOLDS BOTH ALIKE IN DIGNITY": Two Montagues—Benvolio (Flemming Flindt) and Mercutio (Frank Shaufuss)—encounter a Capulet, Tybalt (Neils Bjorn Larsen, centre), in the streets of Verona.

"IF I PROFANE": Romeo kisses the hand of Juliet as she dances with Paris (Kjeld Noack).

"GENTLEMEN, WELCOME!": The Capulets (Tove Liels and Ole Pale Hansen) greet the guests at their ball.

Any doubts about Ashton's ability to make full use of the Danish male dancer are immediately dispelled on the entrance of Romeo, Mercutio and Benvolio. They appear at the top of the big staircase and walk slowly down. Their entrance is like a warning wind before the tragic storm that is to follow. In perfect unison they dance a *pas de trois* finishing with *doubles tours* going straight down on to one knee. Making full use of the beautiful line, elevation and beats of these dancers, Ashton has created a virile dance which has a strength I have seldom, if ever, seen in his work.

When Romeo finally meets Juliet alone they are shy; she a little apprehensive as to what force drove her to leave the party and seek him out; he after the bravado of his first declaration, is rather overcome in the face of what is obviously his first great love. It is in moments such as this, and there are many throughout the ballet, that Ashton shows his stature as being more than someone who can create beautiful dances.

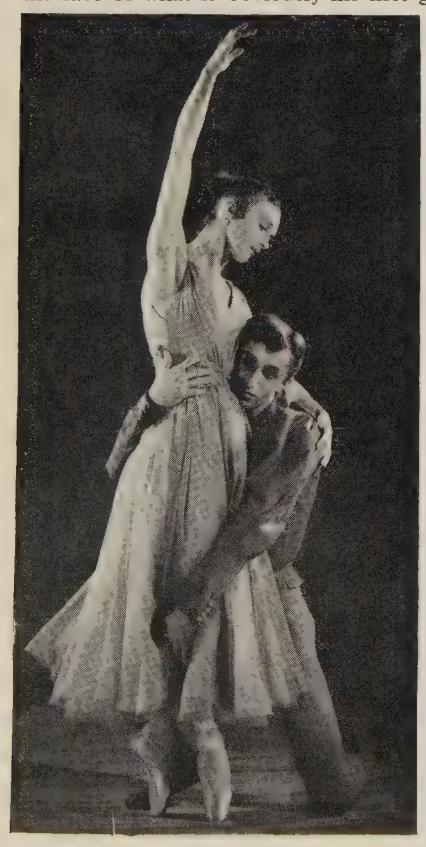
The main fault of this scene lies in the number of entrances and exits for the guests; these seem unduly prolonged mainly owing to the length of the ladies' skirts. I have been told that in Russia when the two lovers meet for the first time a gauze separates them from the rest of the ballroom. They are thus isolated in their own world though the ball is still in progress. Ashton could possibly have used this device (he used a similar idea in *Madame Chrysanthème*) because lengthy exists untidily punctuate the dramatic development. At the end of this scene, separated by a considerable interval, there are two processions, in front of the curtain. These look amateurish and are a clumsy way of filling in time between the scene-changes.

The balcony scene consists of a long *pas de deux* which is the apex of the whole ballet. Those who are familiar with Ashton's work might say that there is nothing new in it, nothing that we have not already seen in ballets such as *Symphonic Variations* or *Rinaldo and Armida*; but this should not be a criticism. Ashton has now developed a signature and certain steps, supported "air-walking" for instance, certain lifts will always be associated with him. The important point is how he uses his personal idiom as the occasion demands. It may be remembered that Fokine's dance vocabulary was purposely limited but in every ballet that vocabulary was used to equal effect in the large range of subjects that his ballets covered.

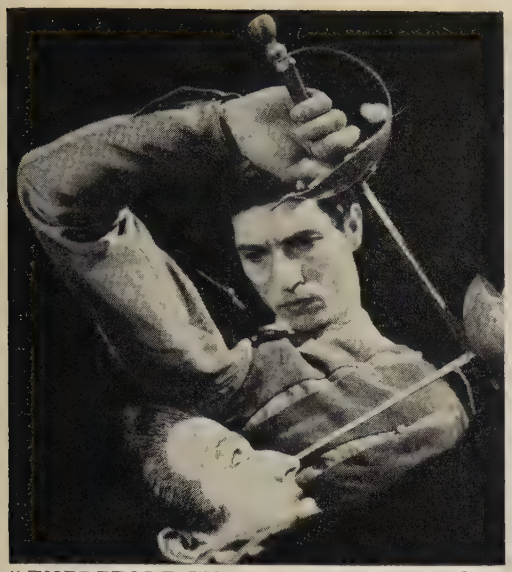
So with Ashton. This particular *pas de deux* is the quintessence of lyricism. The love which was but a bud in the previous scene here blossoms out into full flower—Juliet has become a mature woman, Romeo an ardent lover. In a short variation (". . . With love's light wings did I o'erperch these walls; For stony limits cannot hold love out; And what love can do, that dares love attempt") Romeo expresses his adoration. Then without pause they come together (". . . But trust me, gentleman, I'll prove more true Than they that have more cunning to be strange. . ."). The choreography, aided by the soaring melody of the music, beautifully conveys the eternity of this love.

But if this is the apex of the dancing, it does not mean to say that from this point the ballet starts to slide downhill. We know that Ashton can achieve lyrical moments such as this love *pas de deux*, but we have not in the past had much chance of realising his ability to sustain dramatic interest. Herein lies the importance of this *Romeo and Juliet* in the career of Ashton as a choreographer. None of this could possibly have happened without a company, such as the Royal Danish Ballet, with a great tradition of mime.

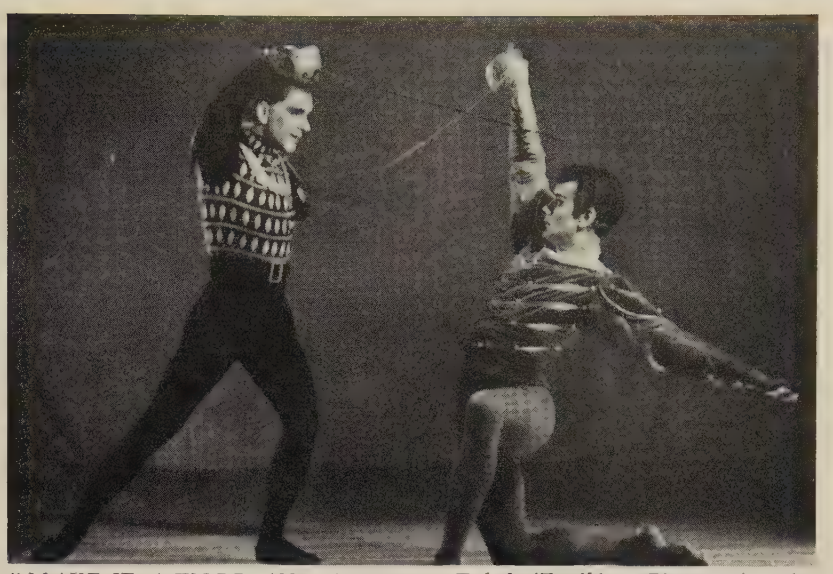
For instance, in the next scene there is a charming dance for the nurse and her page, Peter. In the play, Peter is a stupid



"IT IS THE EAST, AND JULIET IS THE SUN": Juliet (Vangsaa) and Romeo (Kronstam) in the Balcony scene pas de deux.



"THEREFORE TURN AND DRAW": The first cast Mercutio (Shaufuss), Tybalt (Larsen).



"MAKE IT A WORD AND A BLOW": Tybalt (Fredbjorn Bjornsson) and Mercutio (Stanley Williams) fight to the death.

adult; here he is a cheeky boy playing with a cup-and-ball with all the apparent innocence of youth, but in reality knee-deep in guile. The nurse waddles down the street, a foolishly kind and bawdy old nannie, while Peter mocks her from behind her back. It is one of those simple amusing dances that might have been created by that early Danish choreographer, Galeotti.

Again, the scene in Friar Laurence's cell when Romeo and Juliet are secretly married, contains no dancing; yet the mime is so good that one is never conscious of the fact that no word has been spoken.

The fight between Tybalt and Mercutio starts slowly on an empty stage. Tybalt prowls down the street swinging his rapier —a most sinister movement—intent on Montague-baiting. Confronted by Mercutio, they start to parry. The fight is stopped by Romeo fresh from his marriage and wrapped in thoughts of love. They prepare to leave, then Tybalt hurls down his glove. They fight in earnest and gradually a crowd collects whose agitated movements carry on a commentary of the fight's progress somewhat like a Greek chorus.

The fight is so real that when Mercutio is slain a gasp goes up from the audience. In Mercutio's death dance, Ashton has been inspired by the mad scene in *Giselle*. Various movements that have been previously identified with him are used; he crumples in agony yet he still manages to retain his sense of humour and jokes with the surrounding crowd.

Tybalt's death, after his fight with Romeo, is violent and quicker, ending in a dramatic roll down a flight of steps. The two deaths (we have already seen how ludicrous these scenes can be in the hands of an inexperienced choreographer) are well contrasted and there is never the feeling of repetition.

Before Romeo leaves for exile, he dances another love *pas de deux* with Juliet. In many ways similar to the one in the previous balcony scene it nevertheless manages to have greater urgency, as though every minute were precious.

Again the mime scenes which follow—Juliet's refusal to marry Paris and her scene with Friar Laurence when he gives her the sleeping-draught—are graphic and never boring.

The actual taking of the draught is dramatic. Juliet is filled with doubts as to whether the plan will work, the enormity of her deed pounds in her brain like the relentless swing of a pendulum as she rocks from side to side.

As she lies on her bed in slumber, her friends come and scatter bunches of flowers in honour of her wedding to Paris. There is a certain irony in this light-hearted *ballabile*.

The nurse waddles in, her feelings obviously mixed—sorrow, at the fact that her young charge is about to commit bigamy, tinged with any nannie's delight at the thought of a wedding. Her frantic grief when she thinks that Juliet is dead is well contrasted with the deeper, though less openly expressed, grief of the mother, Lady Capulet.

On arrival at the tomb, Romeo throws himself on Juliet's body and then dances with it. This has been criticised as being unnecessarily macabre. Yet this is a tragedy and here Ashton has realised the full-bloodedness of Elizabethan drama. Tragedy is, after all, horrifying. The scene in many ways is reminiscent of the "boy and the drowned girl" episode from Herbert Ross's *Caprichos* for Ballet Theatre.

After Juliet has stabbed herself she falls some way from the body of Romeo. Realising that she has little strength left, she tries to crawl towards him. In this agonising crawl the drama is maintained until the curtain falls. It suddenly becomes a matter of supreme importance to the audience as to whether she will reach him in time.

Some people might complain that there should be more dancing, yet look into the ballet and you will find that a perfect balance has been struck. It would have been a far easier task to make everyone dance throughout, yet what would have been achieved? A surfeit of movement and little drama. This is after all a danced drama; Shakespeare could not help but be dramatic. This is a *Romeo and Juliet* about which it is possible to say, for once, that the choreographer has not let down the dramatist and composer who preceded him.

Dancing and Decor continued on page 16

"HER BEAUTY MAKES THIS VAULT A FEASTING PRESENCE": Romeo, thinking Juliet dead, looks upon her body for the last time before ending his life.

Ashton has eliminated all the other characters in this scene so that we are spared the plethora of bodies which in the play tends to detract from the real tragedy of the two protagonists.

HOUSE OF BIRDS

First produced by the Sadler's Wells Theatre Ballet at the Sadler's Wells Theatre on May 26, 1955. Choreography, Kenneth Macmillan. Music, Frederico Mompou, arranged and orchestrated by John Lanchbery. Decor and costumes, Nicholas Georgiadis.

CAST

The Lovers — — MARYON LANE, DAVID POOLE
The Bird Woman — — — — — DOREEN TEMPEST
The Enchanted Girls — SHIRLEY BISHOP, BRENDA BOLTON, DORINDA BROWN, YVONNE ENGLISH, YVONNE LAKIER, MARGARET LEE
The Enchanted Boys—BRYAN LAWRENCE, DONALD MACLEARY, IAN MURRAY, DAVID SHIELDS, LESLIE WHITE, PETER WRIGHT

IN THE HOUSE. The girl (Maryon Lane) is fascinated by the beautiful birds which are really enchanted girls.

Photographed by Denis de Marney

STORY

ONCE upon a time there lived a Bird Woman, a witch who caught young boys and girls and turned them into birds. It happened one day that a boy and girl very much in love were playing outside the witch's house. While the boy was asleep, the Bird Woman enticed the girl into the house, and when the boy awoke he followed in search of her.

Inside the house the Bird Woman tried to change the girl into a bird, and left her tied up. While the witch slept the boy crept in and saw the girl's plight. He released her and set the birds free from their cages. Once free they attacked their oppressor and pecked her to death. With her death the birds returned to human form, and they all lived happily ever after.

CHOREOGRAPHY

KENNETH MACMILLAN is brilliant and odd. These attributes, which will assuredly earn him eventually a one-way ticket to either Parnassus or Bedlam, have previously resulted in one ballet descriptive of a nightmare, and another telling a strange love-story that culminated in the discovery of its heroine's baldness. Now, following a spikey plotless ballet, he has produced a chilling fairy-tale for grown-up children, and like his earlier work it leaves behind a tremendous impression of originality, power and compelling oddity.

The story is based on one of the Grimm fairy-stories, *Jorinda and Joringel*. Death and murder were essential constituents of many children's tales long before the emergence of horror comics, but their heartless slaughter is as innocent of real malice as the love of the Princess and Prince is free from carnal desire. Macmillan's treatment of his fairy-tale source is realistic even while remaining a fantasy. The lovers have an obviously physical relationship, and the death of the Bird Woman is flesh-creepingly real. The sum total of the ballet's effect is macabre in its sophistication, recalling the bitter mood of Strindberg's nerve-racking "fairy play" *Swan White*.

Birds are customarily thought of as graceful creatures, but their movements when on the ground are ugly, jerky and full of menace. Macmillan has seized on this dark aspect of bird behaviour, and reproduced it tellingly in his ballet. His birds move awkwardly, often holding their sides as if racked with mirthless laughter, and their heads poke forward, pointlessly inquisitive.

His choreography is probably even more descriptive and expressive than in his previous ballets. The struggles of the birds for freedom, the dance of the young girl who is partly transmogrified into a bird, the various *pas de deux* for the lovers (including one which inevitably echoes the Firebird and Ivan) and the attack on the Bird Woman are all imaginatively portrayed.

Some of the choreography in this *pièce noire* is distinguished by great beauty, and the choreographer's invention is as unforced and as fluent as a master's. It is interesting to note that whereas his previous work struck one as completely underivative, in this certain influences can possibly be detected—surely, for instance, some of the sweeping movements in the killing of the Bird Woman owe something to Taras's *Piège de Lumière*.

Like most of Macmillan's work *House of Birds* is unusually rich in an atmosphere which envelops the ballet like mist. Macmillan's gifts are such to enable him to create an entirely convincing world of macabre fantasy that forces belief in a fundamentally creaking narrative. That the beginning is slow and the ending conventional are but small flaws in an otherwise powerful work, in which the ballet's production adds greatly to the choreography. To cite only the outstanding instance, how effective is the sudden vision of the birds shown to the girl by the Bird Woman in her efforts to entice her victim into the house! The back of the stage lights up and shows in complete contrast to the darkened, sinister fore-stage an aquarium of happiness.

With this fourth full-scale ballet Macmillan's qualities, clear enough even before, become unmistakable. One need have no doubts about his technical command and craftsmanship, which is remarkable in one so inexperienced, or his individual style and splendidly imaginative approach; but one is still left wondering whether his range as an artist is not a little limited. However neurotic, somnambulists, bald heroines, mysterious assemblies, and grim fairy-tales bring a welcome spice of the unusual and fantastic to our stage, which British ballet has long needed.

DANCING

THE Theatre Ballet appears to provide the perfect interpretative instrument for its young choreographer. Maryon Lane goes from strength to strength as she snaps up the fine choreographic opportunities laid in her path. Her great quality is to absorb technical difficulties and transmute them into acting, so the spectator can never see where dancing ends and characterisation begins as she acts with her complete armoury of technical exercises. Her performance was both moving and delightful.

David Poole is another dancer of this quality and a complete understanding exists between him and Lane. They danced together with sympathy and made complicated lifts appear disarmingly simple, while Poole's rapt air of concentration carried conviction. No less convincing was Doreen Tempest's subtly conceived performance as the Bird Woman. The personification of evil down to the last baleful feather, her mime and expressive dancing were outstandingly successful. **Clive Barnes**

MUSIC

EVEN if it had not turned out to be a near-masterpiece, *House of Birds* would have been remarkable enough for having introduced the British public to the music of the little-known Spanish composer, Frederico Mompou, and also for having dispelled a legend about the man himself.

Long reported to be extremely shy and reserved, Mompou came to London for the first performances; and although his imposing, gaunt appearance as he chatted in the foyer fitted his reputation of being rather like a magician preoccupied with a secret search in music for enchantments and spells, his urbane affability and the Gallic flow of words in which he expressed his enthusiasm and admiration for *House of Birds,* and for ballet as an art form in general, suggested anything but a recluse, let alone a medieval wizard.

Mompou was born in Barcelona in 1893 and although largely self-taught, studied for a time in Paris, and finally settled there in his twenties. He defines his musical creed as "a reaction against unimaginative abstract music, and a return to expressiveness and lyricism."

His output has been far from prolific and consists entirely of piano pieces and songs. Describing himself as a "primitive," he names, as the composers who have had the greatest influence on the development of his highly personal musical idiom, Monteverdi, Couperin, Bach, Chopin, Schumann, Grieg, Debussy, Fauré, and Stravinsky. Echoes of the last three are nearest to the exquisitely subtle surface of his music and would seem to have guided Lanchbery in his choice of an orchestral palette.

It was Lanchbery who realised the theatrical potentialities of Mompou's music and suggested the idea of a Mompou ballet to Macmillan. His score draws upon the pieces known as *Chants Magiques, Préludes, Fêtes Lointaines, Trois Variations, Charme pour pénétrer les âmes, The Little Blind Girl, Charme pour inspirer l'amour, Gitane, Intimate Impression* and *Jeunes filles au jardin.* For all the added colour, the arrangements preserve the delicate, yet intensely concentrated, essence of the originals together with their piquant harmonies and have the approval of the composer, who is, incidentally, already planning a second ballet, to be produced by the de Cuevas company.

The score, which obviously has bar lines and key signatures which the composer himself abjures, gives exactly the right atmosphere of enchantment. Mompou's mysterious evocative qualities which combine overtones of sinister, Gothic romanticism with half-remembered folk melodies, have been miraculously paralleled by choreographer and designer.

The quasi-Habañera waltz for the finale sets the only jarring note. This exceedingly catchy though, in this context, banal tune tells us that the liberated children will be returning to a more workaday world of reality than their costumes suggested and which the rest of the ballet up to this point had so successfully banished from our consciousness.

WHILE HER LOVER SLEEPS the Girl is enticed into the house by the Bird Woman, here supported by the enchanted boys.

BIRD WOMAN (left), danced by Doreen Tempest, turns girls and boys into birds and keeps them captive in her house. Avidly she watches the two young lovers—Maryon Lane and David Poole (in the picture at right)—in the hope of getting them into her clutches.

While the boy is asleep the Bird Woman entices the girl into her house by showing her a vision of exotic birds in striking colours.

It is impossible to give in photographs any idea of the vivid colouring of Nicholas Georgiadis' settings and costumes.

DECOR

MUSICAL dancers are rare enough; to speak of a musical designer is almost a contradiction in terms. On the evidence of two ballets, *Danses Concertantes* and *House of Birds,* it is possible to acclaim Nicholas Georgiadis as a *rara avis* among designers for he obviously realises that ballet decor, as well as establishing the action in time and space, is also purporting to be a visual extension of the music.

Georgiadis's setting and costumes for *Danses Concertantes* threw back the clean cold colours of Stravinsky's score and matched its intellectual coruscations with an equally well-ordered symmetry of brittle invention.

For the romantic whimsies of Mompou, he exploits an emotional range of warm vibrant colour to create a powerful intensity of mood that persists throughout the ballet. The Bird Woman's house, exterior and interior, is conceived in terms of the purest contemporary fantasy, although the two backdrops are perhaps a little too similar and look almost like variations of the same design. Vermilion-orange and magenta-pink predominate in both, together with blues, greens and sparing use of yellow, black serving to limn the architectural structure as well as helping to prevent the costumes from merging with the background. Hieroglyphic cage motifs and a flight symbol in the manner of Klee or the sketch-book doodlings of Leonardo have an horrific, incantatory evil suggestiveness and are obviously as much magical fetiches of the Bird Woman's power over her victims

WHILE THE BIRD WOMAN SLEEPS the Young Lover (David Poole) enters the house to discover that his girl friend has been turned into a bird. He releases all the other birds, who peck the Bird Woman to death and eventually resume their human form.

as evidence of her interest in the latest trends in interior decoration.

The Bird Woman is imaginatively conceived as a truly nightmarish apparition, the skeletal design picked out in white against black with scarlet trimmings and the hideously grotesque mask catching something of the ritualistic sadism of an African witch doctor or Aztec eagle-cult priest. An even more gruesomely effective and quite practical improvement would be for the beak to open and close at climactic moments. With what ghoulish musicianship she coaxes inaudible bird-song accompaniments from her fantastic keyboard instrument—a cross between a spinet and a spinning wheel.

The bird costumes of the enchanted children show a scientifically judged mastery of the juxtaposition of normally clashing colours—reds, hot pink, Italian pink, orange, yellow, smokey blue, green and black—which less skilfully deployed would prove chaotically garish or else cancel each other out. The beak masks and head feathers are becoming and accentuate the suggestion of brilliant-hued tropical birds. The wings—missing on the boys, presumably so as not to impede choreographic manœuvrability—unlike other ballet wings, are more than merely decorative and can actually be made to flutter by pressure from the elbows. The cages, worn more as symbols of mass captivity than suggesting individual immobile confinement, provide curiously attractive frames for the girls' heads.

Lane's costume as a bird, in bands of lemon, black, Prussian blue and violet, is wondrously elegant, but—conveniently from a dancing point of view—her metamorphosis has not yet reached the winged stage.

The Lovers' costumes are less inspired. Poole's buff blouse takes all the colour from his face and requires a deeper make-up; Lane's swathed violet skirt is unsuitably sophisticated. Black, white and grey for both costumes would perhaps have been more striking and given sharper dramatic contrast with the rest.

The retrieved garments of the liberated children accord with the Spanish tinges in the music, but again, failing an immediate transformation, might not something a little less elaborate have been even more effective?

Minor personal quibbles apart, the decor is an exciting theatrical *tour de force* and add a vivid Bird of Paradise feather to Georgiadis' cap. **David Hunt**

ROMEO AND JULIET

(continued from Page 13)

DANCING

THERE are certain ballets, mainly Petipa ones, in which, provided the principal characters can dance well, the choreography does the rest. In *Romeo and Juliet,* Ashton could take his protagonists so far but the final success of the whole ballet depended on the interpretation of Romeo and Juliet.

Ashton chose Mona Vangsaa as being the nearest to the Juliet he had in mind and she in no way let him down. To sustain and develop a role of this kind is a formidable task, especially for a dancer from a company unused to three-act roles of this kind.

She was most touching in her youth and then she gradually grew before our eyes, though the transition was not obvious.

Vangsaa has not the technique of a dancer brought up in the Petipa school and this was an advantage—the over-high *arabesque,* the over-held *équilibre* have no place here. Yet in certain moments of emotional climax in the two *pas de deux* she showed hitherto unsuspected strength.

The role of Romeo is less complicated because he has already matured, though the bloom of innocence still lies on him. It could be played without subtlety and the ballet would not lose immeasurably. But Henning Kronstam brings more than a noble presence—he is probably one of the most romantic looking male dancers in the world today—for his whole interpretation shows a deep intelligence and complete understanding of the role's finer points.

He is a young dancer (just over 20) who got his first big chance when John Taras revived Balanchine's *Night Shadow* for the company. His line is beautiful and he seems unable to make an unharmonious movement yet without any trace of effeminacy. Everything he does has breadth and freedom. He has soaring elevation and fine batterie. He is not too strong in his turns but that will no doubt come with time. He is a sensitive artist who uses more than his expressive face to convey the changing emotions of a role; his whole body, his back in particular, is brought into play.

Mercutio is one of those small roles that can, in the hands of a great artist, almost dominate the entire play. This could well happen in the ballet had not Kronstam been so strong as Romeo. Frank Shaufuss has all the presence and virility needed but his great sense of humour came as a surprise. His is a fine swashbuckling performance and his untimely death thus brings a greater sense of loss. I cannot ever remember seeing Shaufuss in a role that suited him better and it is hard to imagine anyone else following him. Stanley Williams, in the second performance, suffered from the inevitable comparison.

Tybalt was always a shadowy villain, he has little to do other than look threatening and become involved in fights. Niels Bjorn Larsen can never give a bad performance but the costume, on this occasion, appeared to hamper him. He was perhaps too insinuating, too twisted. The gusto of Fredbjorn Bjornsson, in the second cast, seemed to make a better balance.

It goes without saying that in this company the smaller roles were given as perfectly as it would be possible to find in any company in existence. Each one was a perfect cameo that never obtruded outside the frame of the ballet as a whole. With pleasure does one remember the loving, doting Nurse of Inga Gota, the elegance of Lillian Jensen's Lady Capulet, the devout quality of Jan Holm's Friar Laurence, the endearing cheekiness of Bjorn Madsen's Peter, the page, the commanding dignity of Poul Vessel's Prince of Verona.

The role of Rosaline might puzzle some people as she has no speaking part in the play, and is mentioned only as being in love with Romeo. Here she has been put in, presumably to bring in another female solo dancing role, as a leader of the Veronese citizens. Inge Sand created a greater impression than Kirsten Ralov.

DECOR

PETER RICE has concentrated on presenting the characters in firm outline against a sketchy Verona. The result is never offensive, never distracting, but never exciting.

The architecture of Verona is suggested in a few spindly lines, white on black—a style which achieves its greatest success in the garden surrounding Juliet's balcony, a well designed setting in every way.

Simplicity and stylisation are, of course, needed on account of the many scene changes. But one could not help feeling that there could have been even greater simplicity and more interesting use of colour.

The reds in the costumes for the Capulet's guests, for instance, could have been more varied as also could the tangerine and chartreuse of the peasants in the street scenes. How much the mood of the ballet could have been changed by the sudden juxtaposition of various colours!

It is the understanding of these finer points that turns a competent designer into a great one. The days have gone when a *corps de ballet* all have to look the same (Bakst swept that convention away) and in a ballet that is essentially a great drama, this unity of design tends to weaken the dramatic impact.

The actual designing of the costumes is good but the colour weak. The renaissance is a period so rich in colour and decoration —in architecture, costume and ornament— that it should surely be represented in the theatre with more daring. **Peter Williams**

Berlioz and Ballet

Berlioz: *Symphonie Fantastique*. Philharmonia (Herbert von Karajan). Columbia 33CX1206. 12 in. 36*s*. 5½*d*.

The Trojans, Suite. Lamoureux Orchestra (Jean Martinon). Parlophone PMD1204. 10 in. 27*s*. 3½*d*.

ALTHOUGH Berlioz's operas all contain ballet music, the conventional pretty-pretty ballet music of the early romantic period was the province of lesser men; and it was not until after his death that choreographers realised the theatrical possibilities of Berlioz's music, notably Fokine's use of his orchestration of Weber's *Invitation to the Waltz* for *Le Spectre de la Rose* and Massine's setting of the *Symphonie Fantastique*, both of which Berlioz would surely have adored.

The Gautier poem, *Loin du Bal*, which inspired Fokine's *Le Spectre*, was, incidentally, well known to Berlioz, who set it magically to music in his song *Le Spectre de la Rose*. The *Symphonie Fantastique*, which Berlioz's contemporaries would have thought unthinkable as ballet music has its own detailed programme which Massine followed word for word, revealing, as it were, a ballet masterpiece, invented by the composer, that had had to wait over a century for its first production.

A few months ago Philips issued an outstanding recording of the Symphony conducted by Willem van Otterloo. The new Philharmonia performance is even finer and is unquestionably the version to have if, with every justification, you expect a conductor to enter unreservedly into the music's world of full-blooded romanticism.

In the first movement von Karajan's elasticity of tempi and phrasing channel rather than impede the music's surge and dramatic thrust, his imaginatively graded dynamics throwing into high relief the incandescent peaks of the nightmare. The delirious enchantment of the ball is evoked with the utmost delicacy, lilting rubato and, for once, a real waltz tempo instead of the usual whirlwind scramble. The *March to the Gallows* is invested with its full measure of terrifying macabre intensity. The Philharmonia play superbly throughout and the recording is appropriately vivid with an impressive wide dynamic range.

The Suite from the opera, *The Trojans*, given on the Parlophone disc, includes the Overture, the second act ballet music, the famous *Royal Hunt and Storm* and the *Trojan March*. The ballet music shows Berlioz transcending the tum-ti-tum rhythms demanded by the ballet conventions of his day and gives a tantalising idea of what a full-length Berlioz ballet score might have been like. The *Trojan March* also has ballet connections—it is the music which accompanies the impressive Paris Opéra *défilé du corps de ballet* on the rare occasions when the enormous Opéra stage is opened up as far back as the *Foyer de la Danse* and ranks of dancers march slowly forward with great pomp and ceremony to make their reverences to an excited audience.

The Suite is well played, if with no particular sensitiveness, and adequately recorded.

SYMPHONIE FANTASTIQUE: *The poet dreams of a ball through which dances the vision of his beloved. A scene from the second movement of the de Basil production of Massine's ballet danced to Berlioz's* Symphonie Fantastique.

Photo: Hugh Hall

NEW RECORDS

Reviewed by DAVID HUNT

Gallic sensibility

Ibert: *Capriccio*. *Divertissement*. Winterthur Symphony Orchestra (Henry Swoboda). *Suite Elizabéthaine*. Vienna Symphony Orchestra, Emmy Loose (soprano), Women's Choir of the Vienna Akademiechor (Henry Swoboda). Nixa WLP5061. 12 in, 36*s*. 5½*d*.

ONLY one of these three highly characteristic works by Jacques Ibert—the *Divertissement*—has been used for a ballet (Ruth Page's *Impromptu au Bois*). This takes the greater part of one disc side, the remainder being filled with the scintillating *Capriccio* for chamber orchestra written in 1938.

The *Suite Elizabéthaine* on the reverse is made up from incidental music Ibert composed during the war for a production of *A Midsummer Night's Dream*, drawing on keyboard pieces by Blow, Bull, Gibbons and Purcell for some of his material. The nine movements are exquisitely scored and have a gossamer lightness and delicacy which is irresistible.

The three works are played with panache and sensitivity and are well recorded. Might we now have a recording of Ibert's music for *Les Amours de Jupiter?*

Caron and Astaire in *Daddy Long Legs*

THIS is a Twentieth Century-Fox remake of a very sentimental film of some 20 years ago which starred Janet Gaynor as a poor little orphan and Herbert Marshall as the rich benefactor with whom she eventually falls in love without knowing that it is he who has been acting as her "Daddy Long Legs" fairy godfather. But as Janet Gaynor and Herbert Marshall have now become Leslie Caron and Fred Astaire, this is the old tear-jerker with a dancing difference, a colourfully sleek, up-to-the-minute CinemaScope musical.

A day-dream sequence midway through is the cue for a fairly lengthy ballet spot with choreography by Roland Petit. This follows the convention, begun with *The Red Shoes* and now a cliché of American film musicals, of the *distraite* dancer heroine who wanders down a haunted street or corridor, popping into a variety of mysterious doorways and finding within a series of luxuriously dressed but choreographically threadbare ballets, with herself dancing the ballerina part in each.

In this case the doors lead to Paris, Hong Kong and Rio. The Paris sequence takes place at the Opéra, starting with a multi-coloured flurry of *rats* in the Rotonde, and becoming an incoherent stage *pas de quatre* of Caron supported by three cavaliers, with corps de ballet trimmings. The whole, with very little effective exploitation of wide-screen possibilities, nevertheless puts the ballet clock back a good half-century. Hong Kong is any seamy dock-side dive with Caron as a saucy siren very much in the manner of Petit's *Carmen*; Rio is the excuse for the inevitable surrealist carnival.

Petit's choreography throughout is inconsequential, yet slickly professional and fails to make full use of Caron's undoubtedly limited but *gamine*-ly charming abilities. Tom Keogh's vivid costumes and Alex North's music effectively fill in the blanks.

The dancing honours go to Fred Astaire, in an earlier day-dream charade sequence in which he is a Texas cowboy millionaire, a Fairbanks-like diplomat playboy and Orphan Annie's immaculately tailored guardian angel. In these moments, in a brilliant opening tap number and in an "impromptu" Astaire-Caron routine in what is really the big production number of the film—the Sluefoot at the annual girls' college dance—Astaire, although now rather too long in the tooth to make a suitable romantic partner for the dewy-eyed Caron, shows that he can still dance rings round all comers in his own particular field.

D.H.

DANCING IN FILMS

ASTAIRE PAS (left): Leslie Caron with Fred Astaire in one of the dance sequences arranged by Astaire in the new musical film, Daddy Long Legs.

PETIT PAS (right): Leslie Caron in a scene from the ballet interlude, Paris, *with choreography by Roland Petit in the same film.*

Photos: 20th Century-Fox

AT THE AGA KHAN'S POOL. French dancers appearing in Monte Carlo for a recent season were invited by the Begum Aga Khan (centre) to her house near Cannes. (L. to R.): Philippart (Madame Jean Babilée), Chauviré, Babilée, Nepo (Chauviré's husband), The Begum, Kalioujny, Besobrasova.

BACK FROM THE USA, Roland Petit, who has been making films in Hollywood, congratulates Yvette Chauviré after her performance in Monte Carlo.
Photos: Lido

curtain up!

NINE CURTAINS MAKE HISTORY

TO receive nine curtain-calls after the world premiere of a ballet might not seem an impressive number in most countries. In Denmark history was made when Frederick Ashton received this number after his *Romeo and Juliet* was first given at the Royal Theatre, Copenhagen.

The general practice in this theatre is to have no curtain-calls at all; but after a new ballet, the choreographer is generally allowed one alone, while during the festival, the company is allowed one general call. The King of Denmark is the only person who can cause this rule to be broken. King Frederick and Queen Ingrid stood up in the Royal Box and applauded Ashton's ballet so enthusiastically on the first night that the result was the now historic nine curtain-calls (only equalled when the great Danish ballerina, Margot Lander, retired from the stage).

Another tribute came from the orchestra who gave the ballet two fanfares, every instrument combining in an unholy, yet most impressive, chord. The musicians only do this if they feel the work to be worthy.

WORK AT THE WORKSHOP

ALL those who are sentimental, and that includes most of us, will have mixed feelings about the news that the cradle of British ballet, as it has so often and rightly been called, may never be the same again. Ashley Dukes' and Marie Rambert's little Mercury Theatre in Notting Hill Gate, London, has had all the seats removed and the floor levelled. Now the school will have more room and the company more space for rehearsal without interrupting the work of the school.

However the stage remains, though the apron has gone, and it will be perfectly possible to have chairs put in for occasional performances. Eventually a larger theatre will be built on Ashley Dukes' property on the opposite side of Ladbroke Road, so everyone will gain in the long run.

" But what will happen to Ballet Workshop?" readers will ask. Ballet Workshop will either continue at the Mercury or else it will give Sunday performances at some larger, more central theatre, for the time being, at any rate.

APPLES AND ENERGY

ALFRED RODRIGUES, recently soloist and ballet master with the Sadler's Wells ballet, and now a free-lance choreographer for films and opera, recently gave his recipe for good hard work without becoming a nervous and physical wreck.

In a press hand-out in connection with the film *Oh! Rosalinda*, for which Rodrigues has done the choreography, he stated that his health was so good because, " It's a matter of diet. Good rough brown bread, apples—oh, lots of apples!—and a happy marriage " Alfred Rodrigues is married to Julia Farron, the Sadler's Wells soloist.

BALLET GOES EAST

THERE is a great tendency for choreographers to look to the Orient for their inspiration these days. We have had Ashton's

AUDIENCE VIEW. This is how the audience used to see the Mercury Theatre in Notting Hill Gate from the time it was the Ballet Club in the 'thirties until a few weeks ago (see "Work at the Workshop").

DANCER'S VIEW. This is how the Mercury auditorium looked to those dancing on its stage. These two pictures are a unique record of one of Britain's most famous theatres of ballet.
Photos: Paul Wilson

Madame Chrysanthème at Covent Garden with its Japanese background. Now the Marquis de Cuevas Grand Ballet is going to have a Chinese ballet.

For some time Ana Ricarda has been working on a new work which has a tentative title of *Le Sortilège de Yang Kui Fei.* Although the theme is essentially Chinese, those collaborating on the ballet all have connections with Britain. Ricarda herself is part-Scottish. The composer, Christopher Headington, is a schoolmaster at Shoreham in Sussex. The designer, Fred Jessop, is an Australian working in Paris.

This new work is due to have its first performance in the Autumn, possibly during the de Cuevas' Paris season.

TWO BALLETS, SAME COSTUME

SEVERAL readers have pointed out that the photograph we used in Madame Karsavina's article on Michel Fokine (May DANCE AND DANCERS) of the great dancer and choreographer in *Carnaval* was not actually in this ballet. Raymond Mander and Joe Mitchenson, writers on the theatre and owners of the famous theatre collection at Sydenham, wrote to say that Fokine was really shown in *Harlequinade* (1900).

Actually we were all correct. Fokine did wear the costume shown in the picture in Petipa's *Harlequinade* but the caption on the photograph said that it was *Carnaval.* In fact when Fokine danced in his own *Carnaval* he did wear the *Harlequinade* costume for the role of Harlequin. Oddly enough, he rarely used the beautiful costume designed by Bakst which Nijinsky wore and which has been so badly copied in later revivals of the ballet.

KNOW YOUR PRINCE

MARGOT FONTEYN recently danced the Aurora role in Mary Skeaping's version of *The Sleeping Beauty* at the Opera in Stockholm. She arrived there, with her partner Michael Somes, the day before the performance and immediately rehearsed with the Swedish company. In the first act she rehearsed the *Rose Adagio* with four cavaliers from the local company. The rehearsals went well and she got to know the four of them quite well.

At the performance on the following evening she was suddenly confronted by what appeared to be total strangers. She had, of course, only seen them before in practice costume; in their stage costume she found it impossible to recognise which was which. In an adagio of this kind, depending as it does on split-second timing, this could have proved very awkward. However everyone emerged without mishap from the whole affair.

PAS DE DEUX: Ballet Rambert dancers Patricia Ashworth and Ronald Yerrell were married at St. Mary's, The Boltons, on April 9. Patricia Ashworth will be dancing the lead in Kenneth Macmillan's Laiderette *which Ballet Rambert will be giving at Sadler's Wells this month.*
Photo: John Chesworth

LPO FOR FESTIVAL

THE London Philharmonic Orchestra, conducted by Geoffrey Corbett, are to play for Festival Ballet for the first time during the season which opens in the Royal Festival Hall on July 11. Last month's advertisement in *Dance and Dancers* puzzled many readers by mistakenly referring to the London Symphony Orchestra.

happy birthday to...

		July
Victor Duret	Royal Winnipeg Ballet	11
Ross Hotson	Continental Ballet	14
Anita Landa	Festival Ballet	14
Patricia Wilde	New York City Ballet	16
Joan Cadzow	Dancing in Paris	17
April Olrich	Filming	17
Daphne Dale	Festival Ballet	18
Beatrice Mosena	De Cuevas Grand Ballet	19
David Paltenghi	Filming	20
Anne Negus	Teaching in London	21
Angela Bailey	Dancing in Holland	22
Julia Farron	Sadler's Wells Ballet	22
Richard Brown	Continental Ballet	25
Hermione Harvey	TV and musicals	25
Stella Farrance	Teaching in S. Africa	26
Marilyn Young	Royal Winnipeg Ballet	26
Pauline Wadsworth	Sadler's Wells Theatre Ballet	26
Alexander Bennett	Ballet Rambert	27
David Blair	Sadler's Wells Ballet	27
Anton Dolin	Festival Ballet	27
Jacques d'Amboise	New York City Ballet	28
Una Russell	New York City Ballet	29
Andrea Karlsen	De Cuevas Grand Ballet	30
		August
Margaret Cameron	Continental Ballet	1
Beverly Irvings	Royal Winnipeg Ballet	1
Eric Kristen	Ballet Theatre	3
Gordon Wales	Royal Winnipeg Ballet	4
Leslie Edwards	Sadler's Wells Ballet	7
Richard Adama	De Cuevas Grand Ballet	8
Jack Carter	Choreographer in Holland	8
Dorothy Walker	Late International Ballet	9
Vladimir Arapoff	De Cuevas Grand Ballet	10
Georges Golovine	De Cuevas Grand Ballet	10
Sigurd Leeder	Teaching in London	114
John Cranko	Sadler's Wells Organisation	15

Starting next month

Extracts from a forthcoming ballet book

IN SEARCH OF DIAGHILEV

by RICHARD BUCKLE

DANCE AND DANCERS has secured the first rights to print extracts from what will be the outstanding ballet book of the year. ***In search of Diaghilev*** **is the story of Richard Buckle's world-wide search for "lost" treasures of the Diaghilev Ballet for his famous Diaghilev Exhibition in Edinburgh and London.**

In Search of Diaghilev **gives for the first time many recollections of Diaghilev's great contemporaries who are still alive, and tells of the vicissitudes of the Diaghilev Ballet.**

The first illustrated extracts from ***In Search of Diaghilev*** **(to be published in November by Sidgwick and Jackson at 30s.) will be in the August DANCE AND DANCERS.**

Dancer of today

In Coppelia. *Photo: Denis de Marney*

MAUREEN BRUCE

Born in Edinburgh. Trained with Marjorie Middleton, and danced with Edinburgh Ballet Club. Joined Wells School in September, 1947, *went into Theatre Ballet in December of same year. Married Donald Britton in* 1952.

Creations: Amour in Pastorale; *Hedonist in* Café des Sports. *Roles: Dawn in* Coppelia; Bluebird; Swan Lake pas de trois; *Waltz in* Les Sylphides; *Papillon in* Carnaval; Pas de Trois *in* Les Rendezvous; *Polka and Milkmaid in* Façade; *White Skater in* Les Patineurs; *Dancer in* Valses Nobles *et Sentimentales*; *Girlin* Tritsch-Tratsch; *Blanche in* Pineapple Poll; *Peasant Girl in* Summer Interlude; *Coryphée in* Trumpet Concerto.

BRITISH ballet has been fortunate in discovering a number of girls, Pamela May possibly being the first, with an individual and typical charm, who have developed into a group of soubrette dancers in keeping with the *le goût anglais.* Yet their fresh sparkle is one of the benefits Britain has brought to the ballet world. Representative of these dancers is Maureen Bruce.

Her first solo part in *Tritsch-Tratsch* revealed a bubbling personality, that was later seen again in such ballets as *Les Rendezvous* and *Façade.* A classical dancer of style, she has the versatility necessary to give character to such diverse roles as the romantically inclined Peasant Girl in *Summer Interlude,* and the cute be-jeaned Hedonist in *Café des Sports.* However her most memorable interpretation has been in *Harlequin in April* as the faint-hearted Columbine, a performance rich with a promise that has yet to be fostered.

Now that she has returned to the company after an absence during which she became a mother, changes in the company's personnel should open up new opportunities for her.

Under the direction of Marie Rambert

*Rambert School

Professional - Children's - Character
Junior and syllabus classes . . .
Special terms for professionals and promising male students . . .

Autumn Term begins September 12th

★ FOR PARTICULARS APPLY TO THE SECRETARY

Rambert School

Mercury Theatre · 2 Ladbroke Road
London W.11 Telephone: PARK 7233

ITALIA CONTI STAGE SCHOOL

LICENCED AGENCY

all branches
dancing
education G.C.E.
beginners accepted

elocution
acting
voice production
singing

12 ARCHER ST · LONDON W.1. GER 1054

The Secret of GOOD SIGHT combined with GOOD APPEARANCE. Micro's, Corneal or Contact Lenses, the Modern, Comfortable and invisible eyewear that gives a wider natural field of vision.

MICRO'S CORNEAL AND CONTACT LENSES

Confidential Deferred Payments arranged. Send for Details and Free Descriptive Booklet to :—

CORNEAL-CONTACT LENSES LTD., Dept. 169C
115 OXFORD STREET, LONDON, W.1. Telephone: GERrard 2531

Branches at CARDIFF, LEICESTER, SHEFFIELD, LEEDS, YORK, HULL, NEWCASTLE, GLASGOW *and main centres*

Dancia

4 Edward St.
Brighton 7 TEL: 21481

Southern Agents for: **FREED'S Famous Ballet Shoes**

Canvas,	Pink, White, Black	Blocked	11/8
„	„ „ „	Unblocked	11/6
„ Kid Caps	„ „ „	Blocked	13/10
Leather,	Pink, Red, Black	Unblocked	16/6
Satin, Pink, White, Black, Unblocked			16/3
		Blocked	16/6
Tap Shoes, with toe taps	Tie 27/6	Oxford	32/6
Character (National) Shoes, One Bar			25/-
Ballet Dresses (Classic Tutu) made to order, from			£4
Ballet Tunics, all types	„ „ „ „		22/6

6d. Postage, per pair (or C.O.D.) — 1/-

Freed's Nylon Elastic Fishnet Tights and Stage Hose

Send for Lists—Please enclose stamped envelope with enquiries

BRISTOL SCHOOL OF DANCING

DIRECTOR: MURIEL CARPENTER
British Ballet Organisation Adv. Diploma Examiner

Auditions now being held for full time ballet students to train professionally for the stage and for teaching Children's classes evenings and Saturdays

Particulars from Secty: 55-57 Pembroke Rd., Bristol 8 - Tel. 37932

Yvonne Academy-Wanstead

Principal: YVONNE DUDLEY, A.R.A.D. (Adv. Cert.), L.I.S.T.D. (O.B. & S.B.)

Intensive Students' Training
R.A.D. Ballet Classes—Day and Evening
Special Children's Ballet Classes

"DULVERTON," CAMBRIDGE PK., WANSTEAD : Phone WANSTEAD 1528

★ **Ballet and Modern Classes in Chelsea** ★

PAMELA FOSTER

R.A.D. GOLD MEDALLIST

Special Children's Classes 4.30 p.m.
Private Lessons by arrangement

★ ★ ★ ENQUIRIES KENSINGTON 7790 ★ ★ ★

to let immediately

Magnificent dance studio 75' x 33' with piano, mirrors and barre. To let daily at 25s. per hour, or reduction for full day or week.

Also two small studios with piano and barre at 7s. 6d. per hour, or reduction for full day or week.

APPLY: — SECRETARY, SADLER'S WELLS SCHOOL LTD., 45, COLET GARDENS, W.14. RIVerside 7603.

book by phone from home

THEATRE SEATING PLANS

2/6

The second edition of this popular book contains the seating plans of 47 theatres and concert halls with short historical notes (10" x 7", 80 pages). It includes the seating plans of the Covent Garden, Sadler's Wells, Royal Festival Hall, Royal Albert Hall, etc., and will be found most useful when ordering seats by telephone. It contains a large map and a 'How to get there.' Price 2/6d. from booksellers, ticket agents or post 3d. in an unsealed envelope from:

LYTTON'S THEATRE GUIDE, 13, JAMES STREET, COVENT GARDEN, W.C.2.

JOCK STRAPS *FOR BALLET AND OTHER STAGE DANCING*

FOR EITHER SEX — IN PINK, WHITE or BLACK

6" WAIST DEPTH - 17/6 } Post
2" „ „ 7/6 & 10/6 } 6d

Sent on receipt of cash and waist measurement
Money back guarantee

The RELIABLE MANUFACTURING Co.
47 CHESHAM CRESCENT LONDON, S.E.20

GREAT BRITAIN

Revised Sylphides at the Garden

RECENT performances of *Les Sylphides* have provided an object lesson in the processes of creative evolution. The Sadler's Wells company have a new production of this ballet, but the production never had a definite premiere, for like Topsy it just growed. At the beginning of the year the company were still dishing up their old dreary version, then at the end of February, after the ballet had been absent from the repertory for about a month, quite unannounced, they gave a performance noted in the programme as "Present production revived by Serge Grigoriev and Liubov Tchernicheva" and listing a *corps de ballet* of 20 (as prescribed by Fokine) instead of the 16 customary hitherto. Although this differed somewhat from the old production, only 16 *corps de ballet* girls actually appeared on stage. The cast was Grey, Chatfield, Larsen and Linden.

At the next performance on March 23, the *corps de ballet* really was enlarged, and not only had further changes overtaken the choreography, but a new orchestration by Roy Douglas came into use. The cast on this occasion was Heaton, Rassine, Farron and Linden. The more or less definitive version of the new production came on April 4, when further minor changes (particularly to the first Mazurka) were incorporated, the cast being Fonteyn, Rassine, Lindsay and Linden.

By this stage the production was looking pretty impressive, but as on the afternoon of May 21 the company gave what was quite possibly the finest performance of *Les Sylphides* to be seen at Covent Garden since the Diaghilev Ballet. I will confine my remarks to that performance. The restoration of *Les Sylphides* is a great achievement, as notable as the Grigoriev's production of *The Firebird*. What has been added, small choreographic details and grand sweeping groupings, add up to atmosphere. What was previously a dull exercise, made popular with the newcomers to ballet by its past glories and associations but nigh-on intolerable to the seasoned ballet-goer, has become a living, a breathing work of art.

Fonteyn's performance in *Les Sylphides*, like her Firebird, starts off with the initial disadvantage of lacking elevation. But her grave serenity and bold assurance, combined with her exquisite regard to the value and meaning of the music, and her comprehension of the role, enable her to succeed in the new production in a way she never did in the old.

Blair partners Fonteyn

David Blair makes an excellent partner for her. The role is the least rewarding in the ballet, yet Blair manages to give it all it can be given, masculinity and romanticism. He, or his producers, have restored a few touches, such as his look of pained surprise when, at the end of the *pas de deux*, the Sylph escapes from his grasp, which add considerably to the role's effect.

When one has said that Anya Linden is probably more acceptable in the Valse than any of her predecessors at Covent Garden one has not said much. This role with its serious gaiety and difficult musical phrasing seems to elude all modern dancers (with the possible exception of Paula Hinton) and Linden is more successful than most, yet her dancing does not flow as gently as it might. Rosemary Lindsay's Prelude is good without being in the Markova-Riabouchinska class. She is perhaps insufficiently aloof; distance in this lends enchantment.

The *corps de ballet* has the finest role of all in *Les Sylphides*, and although it has improved from its previous meanderings in the ballet, it is still not up to the quality the production deserves. It could be an organic whole, filling the whole ballet with movement, but it misses fire. In England we have a superstition that the Sadler's Wells *eorps de ballet* is one of the company's blessings, accurate and disciplined. Yet in sober fact whenever discipline and accuracy are called for, in say *Ballet Imperial*, *Scènes de Ballet* or *Les Sylphides*, the *corps de ballet* more often than not fail lamentably. *The Firebird* has shown that our *corps* can dance magnificently, and one wonders whether their failings are not due to self-satisfaction, boredom, and a mistaken belief that *corps de ballet* work is less than their abilities deserve. To be fair, it must be admitted that they dance better than almost any other Western *corps de ballet*, apart from New York City Ballet, but to be comparatively good is not enough.

After experimenting with the Roy Douglas orchestration of *Les Sylphides*, the company has returned to the old Gordon Jacob version. Neither are particularly sensitive, and one wonders whether it might not be worth trying the original Glazunov-Stravinsky orchestration used by Diaghilev.

The Theatre Ballet's spring

THE spring season of the Sadler's Wells Theatre Ballet proved full of interest. The repertory was good, and the general standard of performance high; in fact one is inclined to say that the company has not only recovered from its doldrums of some 12 months ago, but is now a better integrated team than it ever has been.

Recent weeks have been notable for some fine performances—Lane, Poole and Britton in *Blood Wedding*, Lane and Vernon in *Café des Sports*, Lane and Britton in *Les Rendezvous*, Miller and Poole in *Beauty and the Beast*, and, of course, those already mentioned last month.

There have also been a certain number of cast-changes worthy of attention. Donald Britton has given two performances of the title-role in *The Rake's Progress*. His Rake appeared to be conceived as a country bumpkin who had suddenly come into a legacy. His promising characterisation was at these early performances too crudely executed; he must beware of playing for cheap laughs (this warning also applies to certain aspects of his generally excellent Blue Skater in *Les Patineurs*) and some of his miming in the early scenes suffered from being out of period.

On the other hand, his last scene in the Mad House, particularly in his second performance, had a melodramatic punch that was effective. Further features of these performances were Miro Zolan's improved interpretation of the Dancing Master, and Leslie White's highly proficient solo debut as the Tailor.

Wright as the gallant Captain

Some months ago Peter Wright surprised people by the high quality of his Moondog in *The Lady and the Fool*. He has now made it a double by dancing Captain Belaye in *Pineapple Poll* with great success. His technique, greatly improved of late, proved fully adequate to the demands of the role, and his characterisation was racily nautical. His prowling gait in the first scene, presumably the result of too great a determination to be different from the role's other interpreters, was too exaggerated, but this apart it was a well-rounded portrayal that we have had to wait too long to see. Patricia Miller, dancing what may well be her last Pineapple Poll in London, was as delightful as ever.

The faults of the Theatre Ballet's *Les Sylphides* are thrown into high relief by the new production of this ballet at Covent Garden. However, a recent performance acquired interest from its new cast. Sara Neil's Mazurka and *Pas de Deux* showed many qualities, but suffered perhaps from a rather sentimental and mournful approach. She has, however, been dancing well this season.

Brenda Bolton had a brief but inconclusive brush with the intricacies of the Valse, but Yvonne English enjoyed more success with the Prelude, although here again her performance was somewhat marred by this company's apparent acceptance of *Les Sylphides* as some sort of funeral rite. Bryan Lawrence, another of the company's male hopes, is progressing very satisfactorily. He followed a notable performance leading the *corps* in *Les Patineurs* with the Mazurka in *Les Sylphides*. His feet were somewhat untidy, but he has style and the right approach to the role. His partnering was noteworthy.

Changes in *Café des Sports* have brought Peter Wright into the *Pas de Deux* and Donald MacLeary into the *Pas de Trois*, and the leading role in *Les Rendezvous* has been danced by Miro Zolan. **C.A.B.**

Karsavina gives a class

ON June 20, Madame Karsavina, with Rachel Cameron acting as her lieutenant, gave students of the Gregory-Vernon Chelsea School of Russian Ballet a two-hour-long class followed by a mime lesson.

The well-schooled deportment and intelligent awareness of the young students made them ready vehicles throughout for what they were being given, Karsavina seeming to be particularly interested in a gifted male student, Flemming Hjorth.

To be warmed by the radiant dignity of Karsavina's noble movement as she demonstrates an exercise, with a still remarkable degree of muscular control and split-second rhythmic agility, is a treasurable experience which gives more idea of what a Karsavina performance must have been like than all the panegyrics and photographs put together can ever do.

A fascinating feature of the centre practice was the inclusion of *enchainements* from Preobrajenska's famous *Sailor's Dance*, a Pugni polka danced at the Maryinsky by Kschesinska, as well as extracts from *Don Quichotte* and *Raymonda*.

The greater part of the mime lesson was devoted to the teaching of an extended passage of descriptive mime from the second act of Petipa's *La Fille du Pharaon*—a fishing episode involving a storm at sea. Here the incredible range of pictorial imagery evoked by Karsavina's artistry showed that mime, far from being the stilted medium of dramatic expression some would have us believe it to be, can achieve a greater eloquence than the spoken word. **D.H.**

Spanish dancers to Bow bells

DURING the past couple of years the Theatre Royal at Stratford-atte-Bow has become a regular place of pilgrimage for discriminating London theatre-goers, visiting the shrine of England's most stimulating and impecunious dramatic company, Theatre Workshop. The visit of Theatre Workshop to Paris to take part in an international dramatic festival, left the old Theatre Royal for a fortnight without a tenant, and two Spanish dancers, Eduardo and Navarra, sprang into the breach, hips a'quiver, heels a'stamping, and castanets at the ready.

The programme, which was called *Spanish Fiesta* and opened on May 17, was hardly likely to make Bow bells peal, yet was not entirely without quality. For two dancers, only assisted by a pianist, to assume the responsibility for a whole evening's entertainment is a tall order even for mighty stars; and although the posters, I suspect with more enthusiasm than accuracy, described Eduardo and Navarra as "world-famous Spanish dancers," they were not equal to such a heavy assignment. The uneven and dusty stage, and the sparsely-filled auditorium must have provided little encouragement to finesse and temperament, and these were the qualities most abundantly lacking.

Spanish dancing is not an art that smiles on competence, its exponents normally being simply good or simply terrible, but these two were unusual in striking a balance between the two extremes. Eduardo showed a moderate technique (those parts of it, such as his turns, that are poor being largely compensated for by its virtues, among which may be counted his sound foot-work, particularly in the *Zapateado*) but insufficient fire and personality. His partner Navarra, a good-looking girl, had much the same merits and failings. They were at their best in the *Jota Aragonese*, a group of three South American dances and, always providing one could forget the Amaya tribe, the concluding *Flamenco*. Never once during the evening did they find it necessary to snarl or grimace in the fashion of too many of their colleagues, and for this relief much thanks. The dancers were considerably assisted by effective lighting, and the sympathetic piano playing of Sherlaw Johnson. **C.A.B.**

AMERICA

The Big Ballet Shake-Up

THOUGH this year's ballet season is over, the changes in star personnel for next year gives the field the appearance of a gigantic game of musical chairs. Alicia Alonso and Igor Youskevitch are resigning from Ballet Theatre and both are joining Ballet Russe de Monte Carlo for the 1955-1956 season. Alonso, who will be guest star with Festival Ballet and at Jacob's Pillow this summer, plans to maintain her own company in Cuba but will appear with Ballet Russe for three to four months during the season. Youskevitch will be with Ballet Russe

SUBURBAN MAMBO in the new musical, Twenty Minutes South, *at the Player's Theatre. The choreography for this show is by Ian Stewart (featured in* Dance and Dancers, *November,* 1954).

L. to R.: Louie Ramsay, Josephine Gordon, Douglas Squires, Graham McCormack, Valerie Swinnaird, Jack Manuel.

Photo: B. Brake

for the entire season along with Frederic Franklin, who remains a co-star and *maître de ballet*, Nina Novak, Irina Borowska and Alan Howard.

In addition to the return of Nora Kaye to Ballet Theatre, Hugh Laing again becomes a regular member of the company and Rosella Hightower, who has resigned from the Grand Ballet du Marquis de Cuevas, returns as ballerina. Now that this company is again under the management of S. Hurok, it is also more than likely that Nora Kovach and Istvan Rabovsky will be added to the personnel. At the time of writing, it also appears likely that Erik Bruhn will come back to Ballet Theatre for at least part of next season.

The Danes at Jacob's Pillow

ONE of the major events of the summer will be the appearances of 10 of the leading dancers of the Royal Danish Ballet at the Jacob's Pillow Dance Festival. Ted Shawn has engaged Inge Sand, Mona Vangsaa, Kirsten Ralov, Kirsten Peterson, Mette Mollerup, Viveca Segerskov, Fredbjorn Bjornsson, Frank Shaufuss, Stanley Williams and Flemming Flindt. With Elof Nielsen as conductor-pianist, this ensemble will present excerpts from *Napoli, La Ventana, Dream Pictures, Flower Festival in Getzano, The Little Mermaid* and *Coppelia*. Erik Bruhn, who will also be appearing during the festival series as partner to Alicia Alonso and Mary Ellen Moylan, will also appear with his compatriots for their final performances.

IN addition to the three-week season of the Royal Danish dancers, Ted Shawn has engaged Ruthanna Boris and Frank Hobi, Mia Slavenska, Alexandra Danilova and the William Dollar Dance Group to round out the ballet sections of the other weekly programmes. Ruth St. Denis is again coming east for appearances here this season. Also returning will be the John Butler Dance Theatre, Myra Kinch, Jean Louis Destine and Company, Merce Cunningham, Emily Frankel and Mark Ryder, Iva Kitchell, Iris Mabry, the Negro Dance Theatre and the American Mime Theatre.

News in brief

ANTONY TUDOR goes to Greece to choreograph *Orfeo*, starring Rise Stevens, for the Festival of Athens in August . . . . The National Ballet of Canada had a ten day engagement during mid-June in the Carter Barron Ampitheatre, at Washington, D.C. . . . The drive to raise funds for The Royal Winnipeg Ballet, whose sets and costumes were destroyed by fire, has now passed the $45,000 mark. Gweneth Lloyd, founder-director, and Betty Farrally, artistic director, are now planning early fall performances. . . . The National Council of the Metropolitan Opera will finance a new ballet by Met choreographer Zachary Solov next season. Mia Slavenska, last season's ballerina, is not returning and the Met plans to use guest ballerinas throughout the season. . . . Alicia Markova has been signed by the Chicago Opera for November performances in Ruth Page's *The Merry Widow* and *Revenge*. . . . Kelly Brown and Gemze de Lappe are appearing in the Paris production of *Oklahoma!*

Arthur Todd

FRANCE

Romeo at the Opéra

DURING the Wagner opera season, directed by Hans Knappertsbusch, ballet performances have been suspended at the Opéra. Before this season commenced Micheline Bardin made her return in *Etudes*, with Michel Renault and Peter Van Dijk, the latter taking the part originally created by Kalioujny. Less brilliantly served by the choreographer than his colleague, Van Dijk gave proof of his excellent *batterie* and the restrained elegance which is the mark of a pure style.

The Paris Opéra Ballet paid their annual visit to the Grand Casino in Geneva in May. The company was headed by Christiane Vaussard, Micheline Bardin, Nina Vyroubova, Madeleine Lafon, Serge Lifar, Michel Renault, Max Bozzoni and Peter Van Dijk (*étoiles*), and Claude Bessy, Josette Clavier, Micheline Grimoin and Raoul Bari (*premiers danseurs*). The programme on May 7 and 9 consisted of *Divertissement, Roméo et Juliette* (Tchaikovsky), *Les Noces Fantastiques* and on May 8—*Guignol et Pandore, Entre Deux Rondes, Etudes*. On May 19 the company appeared at Saarbrücken, presenting among other works *Guignol et Pandore* and *Salomé* with Lycette Darsonval and Paulette Dynalix.

Serge Lifar is at present preparing *Roméo et Juliette* (music by Prokofiev), which will last about an hour and a quarter, and will probably be given its first performance at the end of June. Nina Vyroubova and Liane Daydé will share the role of Juliet.

Romeo for the Marquis

AMONG his numerous plans, the Marquis de Cuevas, now happily recovered from the accident which immobilised him last winter, is devoting his attention to the production of Berlioz's *Roméo et Juliette*. The municipal authorities of Paris have asked him to organise a series of gala performances of Berlioz's great Dramatic Symphony to be held from June 28 to July 4 in the square courtyard of the Old Louvre which can accommodate nearly 10,000 spectators. A chorus of 100, 80 musicians, and 60 dancers will take part in this spectacle. Three choreographers, John Taras, George Skibine and Wladimir Skouratoff, will arrange the movements, Léonore Fini has designed the costumes, and François Ganeau the settings.

The theme of the lovers of Verona will thus be seen in several versions this summer, and the various interpretations will no doubt give rise to interesting comparisons. Galina Ulanova has just been given an award at the Film Festival at Cannes for her Juliet in the Russian film version. While she may lack the youthful freshness of Shakespeare's heroine, she at least conveys the poetic lyricism inherent in the rôle.

New Dance Film

Jules Dassin, director of the film *Du Rififi Chez les Hommes* which recently won a prize at the Cannes Film Festival, shortly plans to produce Odette Joyeux's *Côté Jardin*, a history of the Paris Opéra *corps de ballet* which was published in English with the title *Child of the Ballet*.

Marie-Françoise Christout

We apologise for the fact that Marie-Francoise Christout was not credited for her article on Cranko's *La Belle Hélène* at the Paris Opera which appeared in the June issue (pages 10 and 11).

COVER STORIES

This month's front cover by Maurice Seymour is of Alexandra Danilova in *Mlle Fifi* which she will give in England for the first time while she is a guest artist with Festival Ballet at the Royal Festival Hall.

DANILOVA was born at Peterhof in Russia, educated at the Imperial Ballet School in St. Petersburg and was soon promoted to solo roles at the Maryinsky Theatre. She came to Europe in 1924 and appeared with a small group at the Empire Theatre, Leicester Square. Joined the Diaghilev Ballet and made ballerina in 1927 until the company disbanded in 1929. Joined de Basil's Ballet Russe in 1932 and remained until 1938 when she became ballerina of Ballet Russe de Monte Carlo in America with whom she remained until a few years ago. Since then has toured with own group.

This month's back cover is of Gillian Martlew and Alexander Bennett of Ballet Rambert as the Ballerina from Milan and her cavalier in Tudor's *Gala Performance*.

MARTLEW had her first ballet training at the Slocombe School in Cambridge and later at the Rambert School. She was soon moved to the Ballet Rambert—first in the *corps de ballet*, later as a soloist. She has danced The Queen of the Wilis in *Giselle*, the title role in *Lola Montez*, and many other important solo roles.

BENNETT was born in Edinburgh and first studied with Marjorie Middleton there. Conscripted into the Intelligence Corps in 1948, he spent two years in Germany. In 1950 he went to the Foreign Office but studied with Madame Rambert at the same time. In 1951 he joined Ballet Rambert and has risen to become the principal male dancer of the company.

Ballet Dates

SADLER'S WELLS BALLET
at Covent Garden

June
20 *The Sleeping Beauty* (Elvin, Hart)
25(M) *The Sleeping Beauty* (Beriosova, Field)
25(E) *The Three-Cornered Hat, Madame Chrysanthème, The Sleeping Beauty* Act III (Elvin, Hart).
End of Season

SADLER'S WELLS THEATRE BALLET
Provincial tour

June
20 Winter Gardens, Morecambe
27 Empire Theatre, Swansea
July
4 Gaumont Theatre, Southampton
11 Palace Theatre, Plymouth (two weeks)
25 Essoldo Cinema, Brighton

BALLET RAMBERT

June
20-22 Queen's Hall, Barnstable
23-25 Alexander Theatre, Ilfracombe

Sadler's Wells Theatre, London

June
28-29 *Les Sylphides, Persephone* (premiere) *Past Recalled, Gala Performance*
30-July 2 *Lilac Garden, Pas de Déesses* (premiere), *Variations on a Theme* (replaced on July 2 mat. only by *Pas de deux* and *Death and the Maiden*), *Lola Montez*
4-6 *Laiderette*, (premiere) *Giselle*
7-9 *Pas de Déesses, Laiderette, Persephone, Gala Performance*.
18 Festival in Aix-les Bains, France.
Aug.
8 Marlowe Theatre, Canterbury

FESTIVAL BALLET

June 27-July 2 The Pavilion, Bournemouth

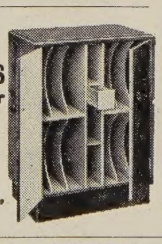
Royal Festival Hall, London

July
11-16 *Napoli, Swan Lake* Act II, *Black Swan, Petrouchka*
18-23 *Les Sylphides, Scheherazade, Mlle. Fifi* (premiere), *Prince Igor*
25-27 *The Nutcracker* (full version) *Pas de Quatre, Symphony for Fun*
August
1-3 *Swan Lake* Act II, *Alice in Wonderland, Napoli*
4-6 *Swan Lake* Act II, *Alice in Wonderland, Symphony for Fun*
8-10 *Petrouchka, Etudes* (premiere) *Prince Igor*
11-13 *Scheherazade, Etudes, Symphony for Fun*
15-17 *The Nutcracker, Le Beau Danube*
18-20 *Etudes, Alice in Wonderland, Napoli*
22-24 *Alice in Wonderland, Concerto* (Grieg), *Napoli*
25-27 *La Esmeralda* Act II, *Alice in Wonderland, Le Beau Danube*
29-31 *Giselle, Le Spectre de la Rose, Prince Igor*
September
1-3 *Swan Lake* Act II, *The Nutcracker*
5-7 *The Nutcracker, Pas de Quatre, Symphony for Fun*
8 6th Anniversary Gala (Artists and programme to be announced)
9, 10 *Petrouchka, Etudes, Napoli*
End of season.

THE EDINBURGH FESTIVAL
The Royal Danish Ballet
at the Empire Theatre

August
23-25 *La Sylphide, Capricious Lucinda*
26-29 *Romeo and Juliet* (British premiere of Ashton's three-act ballet)
30-Sept. 1 *Napoli, Graduation Ball*
2-3 *The Whims of Cupid and the Ballet Master, La Sylphide, Napoli* (Act III)
Programme subject to alteration

GRAMOPHONE RECORD CABINETS
£5/10/- to £17. Write for details.
Easy Payments
A. L. Stamford (Dept. J. 15)
20 College Parade, Salusbury Road, London, N.W.6



Azama Kabuki Dancers and Musicians
at the Empire Theatre, Sept. 5-10

For contents of August *Dance and Dancers* see page 10

DIRECTORIES

Cecchetti Teachers

MARGARET CROSS 61 Osborne Rd., Newcastle-on-Tyne, 2. JESMOND 811113
VERONICA DICKINSON Nelson Lodge, Nelson Road, Southsea. Tel. 2207
RITA EMMERSON 23 Towncourt Cres., Petts Wood, Kent. Orpington 21778
DULCIE PYNE 63 The Ridgeway, Chingford, E.4. Silverthorn 1722
KATE WALKER SCHOOL Temple Hall, Weybridge, Surrey. WEY 1007

Spanish Dancing

LALAGIA 48 Kensington Mansions, Trebovir Road, S.W.5. FRO 6151

Modern Dance

LILIAN HARMEL 37 Ferncroft Ave., (off Finchley Rd.), N.W.3. HAM 0213

Theatrical Materials

★**EMPEE SILK FABRICS** Commerce House, 45 Middlesex St., E.1. BIS 7464
★ See also displayed advertisements

CLASSIFIED

3D. per word prepaid. Box No. 1/- extra. Minimum 3/-. 4 consecutive insertions charged as 3; 12 as 8.
Display rates on request.

WANTED

WANTED IN SEPTEMBER. Experienced Assistant Dancing Teacher for school in Midlands. Ballet (B.B.O. preferably), Tap, National and Ballroom dancing. State age, experience, and salary required to Box 213.

COLLECTOR will buy photos, programmes, reviews, etc., Rosario, Antonio, Spanish companies. Box 215.

A Speedy Grease Paint Remover

CROWE'S CREMINE

is a specially compounded high quality, delicately perfumed preparation which not only saves time by removing grease paint quickly and gently—it has as well the property of leaving the skin perfectly clean and delightfully soft.

LARGE TIN ONLY 4/-
or 4/6 sent by post
supplied in tin with freely acting screw-on lid

A Time Saver after the Show Removes Make-up Quickly & Easily

Obtainable from—
Frizells, 1 Cranbourn St., London, W.C.2 and all High Class Chemists and Stores.
Trade Enquiries to the Sole Distributors—
W. B. Cartwright, Ltd.
Manufacturing Chemists, Rawdon, Leeds

Make sure of your DANCE AND DANCERS every month —give your newsagent a firm order for regular delivery

Don't let anyone say it can't be had—we supply every newsagent in Britain—if you have any difficulty send us his name and address—we will do the rest.

EXCLUSIVE *Leisure Wear by* VINCE

The New Vince
CORDUROY SHORTS

37/6
PER PAIR
Plus 1/6d post

Beautifully styled with two front pockets, one hip pocket and zip front. Really smart Holiday shorts. In **BLACK, BARK TAN, SMOKE GREY.**
Please state waist size

Casual SHIRT
32/6 *Plus 9d. post*
This coat style shirt in **TROPICAL LIGHTWEIGHT** fabric with short sleeves and smart breast pocket is available in **BLUE SMOKE, BURGUNDY** or the **NEW** Italian colour, **HONEYCOMB.**
Please state chest size.

Our NEW 1955 16-page Leisure Wear Catalogue sent on request.

Open Mon. Tues. Wed. Fri. 9 to 5.30 p.m.
Thurs. 9 to 7 p.m. Sat. 9 to 3 p.m.

VINCE MAN'S SHOP (D & D)
5, Newburgh St., Foubert's Place, Regent St., London, W.1. *GERrard 3730*
Come and see our range of leisure wear

NOTED THROUGHOUT THE THEATRICAL WORLD

Suppliers of fabrics to schools for regulation and practice dresses and uniforms . .
Selective range of **TARLATANS · NETS SATINS · TAFFETAS · ORGANDIES COTTONS · VELVETEENS & ALL STAGE FABRICS**

EMPEE SILK FABRICS LIMITED

Patterns free on request
Call, write, telephone or wire

Dept S · Commerce House 45 Middlesex St E1 · BIS 7464

Barbara Vernon & John Gregory's
School of Russian Ballet

Classical and Contemporary Dance

SPECIAL TEACHER'S COURSE

12th to 16th September, 1955

write for full details.

Studio: *Tel.:* **FREmantle 1749**

St. Luke's Street, Chelsea, S.W.3

(A few minutes from South Kensington Station and Chelsea Town Hall)
Branch Studio: 74 Wilson Gardens, West Harrow, Middlesex

PHYLLIS BEDELLS

Vice-President Royal Academy of Dancing

SCHOOL OF BALLET *Professional and Amateur*

Comprehensive Training for Students in all branches
Inclusive Fees. Coaching for Examinations

28 QUEX ROAD WEST HAMPSTEAD NW6

Telephone Maida Vale 2324

yat malmgren

GOLD MEDAL CONCOURS INTERNATIONAL DE DANSE, BRUSSELS

MODERN DANCE

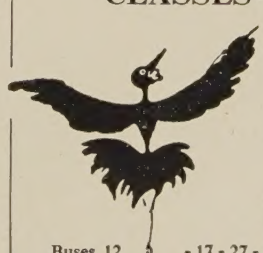
CLASSICAL BALLET

CHARACTER

26 WEST ST. (GROUND FLOOR) CAMBRIDGE CIRCUS

RUTH FRENCH
SCHOOL OF BALLET

CLASSES—DAY and EVENING



Summer Courses:
June, July and August
Coaching for Examinations
Beginner's Classes Private Lessons
Overseas Visitors Always Welcome
Studio: Church House
Queensborough Terrace, W.2 ABBey 5431

Buses 12 - 17 - 27 - 88 etc. 5 mins. Queensway & Bayswater Stations

DANCE AND DANCERS is published by the proprietors, HANSOM BOOKS LTD.,21 Lower Belgrave Street,London,S.W.1(Tel.:SLOane0394-5-6).Sole Agents for CONTINENTAL EUROPE: Nouvelles Messageries de la Presse Parisienne, 111 Rue Reaumur, Paris 2me; U.S.A.: International News Co., 131 Varick St., New York 13; AUSTRALASIA: Gordon & Gotch (A/sia) Ltd.; AFRICA: Central News Agency Ltd.; SOUTH AMERICA: Carlos Hirsch, Florida 165, Buenos Aires, Argentina; Agencia de Libros, Obligado 974, Montevideo, Uruguay; Alfonso Sanfelieu, Casilla 9364, Santiago de Chile; PORTUGAL: Livraria Bertrand, 73 Rua Garrett, Lisbon; BRAZIL: Livraria Freitos Bastos S.A., Rua Bitencourt da Silva, 21a Largo de Carioca (Caixa 899) Rio de Janeiro; GERMANY: Presse-Vertriebs-Gesellschaft, Mainzer Landstr. 225-227, Frankfurt am Main. Printed in England by CLEMENTS, NEWLING & CO. LTD., WEMBLEY. HANSOM BOOKS also publish every month PLAYS AND PLAYERS, for theatre lovers and MUSIC AND MUSICIANS for music and opera lovers and FILMS AND FILMING, for film lovers and, starting October 1955, BOOKS AND BOOKMEN, for book lovers. DANCE AND DANCERS incorporates ART AND ARTISTS

Dance and Dancers

JULY 1955 1s 6d